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# The Essay-Proof Journal

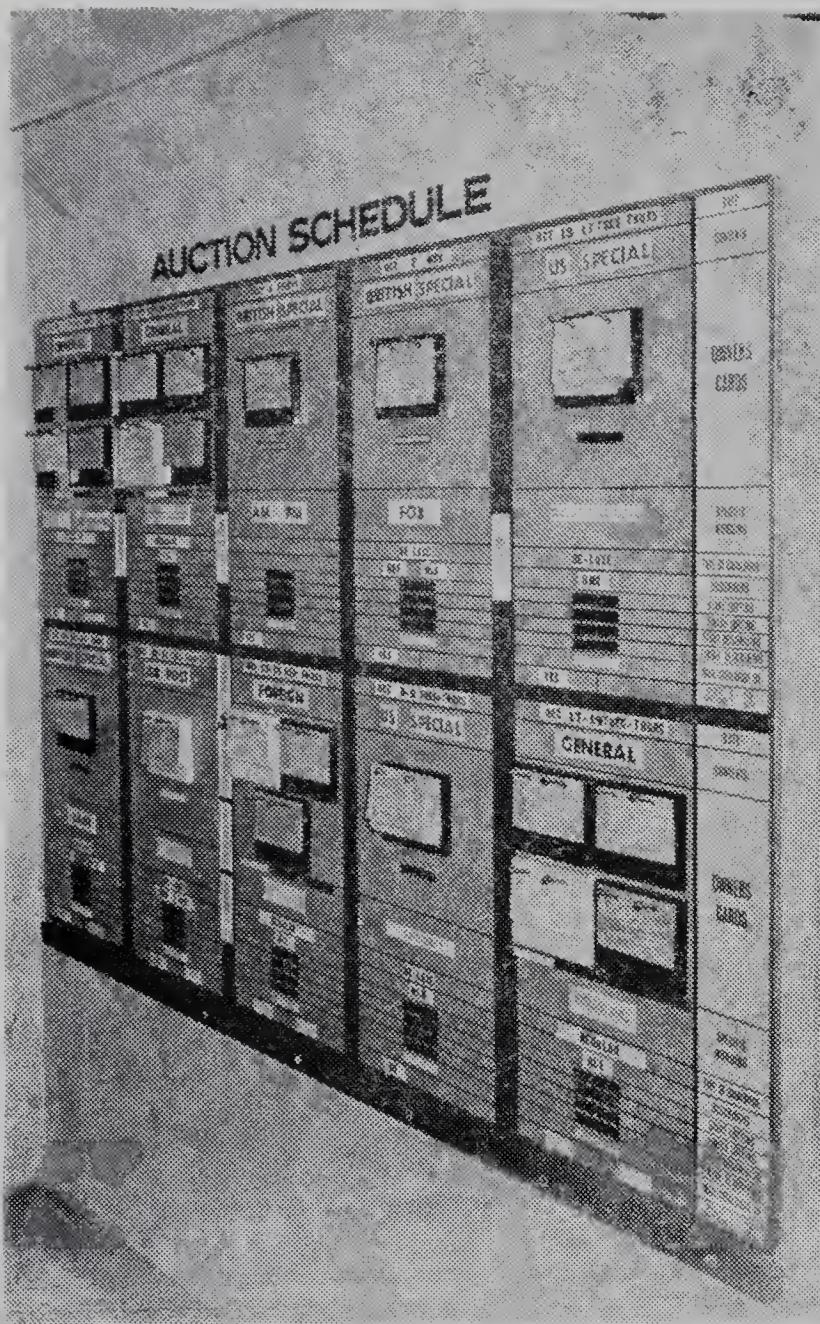
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Background of Stamps and Paper Money



Original paintings for famous French colonial design, about which Robert G. Stone continues to make his fascinating analyses. See Page 157.

Official Journal of The Essay-Proof Society

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# The Essay Proof Journal

*Vermeil Award, Sipex 1966      Large Silver Award, Phillympia 1970*

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Fall 1972

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#### Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

# Problems of Defining Essays and Proofs of United States Stamps

By LYNDA GREGORIAN CHRISTIAN

THE collector of essays and proofs of United States stamps has a problem: when, and under what conditions were his "essays" and "proofs" printed? Are they "real" or are they reprints? Sometimes, it is not easy to know.

## BRAZER'S DEFINITIONS

Clarence W. Brazer defined an essay as "any design essayed for a government stamp and differing in design in any particular from an officially issued stamp. There are die essays, plate essays and experimental forms of essays."<sup>1</sup> He defined a proof as "any impression from an officially approved die or plate, in which the design is exactly like the stamp as officially sold to the public, regardless of the kind of paper or material on which it is printed, or any experimental treatment, to which they were subjected."<sup>2</sup> These definitions omit one very important element: they do not distinguish between a real essay, or proof, printed up as part of the stamp-making process, from a reprint of an essay or proof, manufactured for promotional, political, or philatelic purposes. It is somewhat ludicrous to think of an essay being made up after a stamp has been issued—but such is the story of the so-called "Schernikow essays."

## INADEQUACIES OF BRAZER'S DEFINITIONS

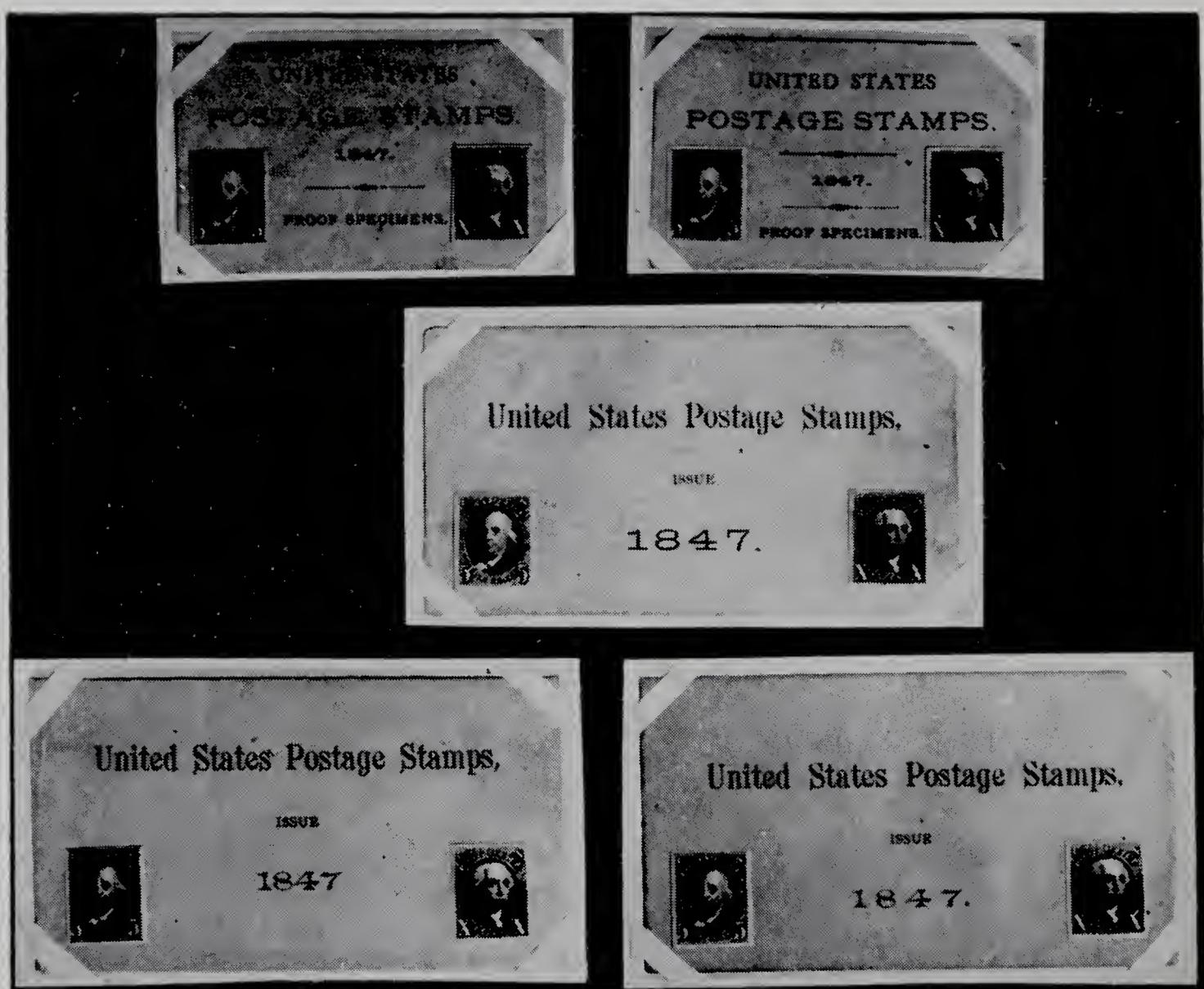
In 1903 the Philadelphia Bank Note Company, the successor company to Toppan, Carpenter, and Company, sold the essay dies for the issues of 1851, 1861,

and some dies executed for later issues, to Ernest Schernikow in a bankruptcy sale. He reprinted these dies in 15 different colors and sold them as essays. They are still being sold as "essays" in stamp auctions.

In addition, in 1881 the Post Office Department had the American Bank Note Company print up "one pane of each stamp issued prior to that time, printed on thin white cardboard, each in the five colors of red, brown, green, blue and black."<sup>3</sup> These stamp designs were exhibited at the International Cotton Exposition held at Atlanta, Georgia. These printings are now called the "Atlanta Trial Color Proofs" and are extremely valuable philatelic property.

In the first instance, the so-called "Schernikow essays" qualify for the nomenclature "essay" under Brazer's definition since—even though these reprintings were made years after the approved stamp had been sold to the public—*these designs did, in fact, differ from the design sold as a stamp*. The case of the "Atlanta Trial Color Proofs" is not very different, since, by Brazer's definition, a "trial color proof" is a plate proof of a stamp made *at any time during the existence of the die or plate*. Thus, these reprintings of a stamp in various strange colors are entitled—oddly enough—to be called "trial color proofs."

To recapitulate: the problem with Brazer's definitions of "essay" and "proof" is that he makes no distinction between an essay made up by the printer *before* the stamp is issued, and a *reprint* of that essay made up *after* the stamp is issued



Original envelopes used to house various "reprints" of the 1847 issue according to definitions proposed herein. (From the collection of Lowell Cooper, who terms the reprintings "neoproofs." Top row, 1879 and 1885; middle, 1890; bottom row, 1893 and 1894 emissions.)

for sale to collectors. Nor does he distinguish between a *printer's proof*, made up after the stamp has been printed and before it is issued to try out various colors and to check the final printing, and a *reprint* made up of the stamp from the original plate (although the plate has often been recut or the color of the stamp changed). There is obviously a tremendous difference between real essays and proofs, and reprints of essays, and those reprints of stamps which are commonly called "proofs."

#### EDWIN MUELLER'S DEFINITIONS

The Summer, 1969 issue of the JOURNAL had a short article in it by Robert G. Stone entitled "Edwin Mueller on Proofs and Essays." This article referred to a piece published by Mueller in

the May, 1947 issue of the *Mercury Stamp Journal* (No. 2), 26-29. In this article, Mueller makes careful distinctions between the various kinds of essays and proofs which are made by the printer as part of the stamp-making process ("Proofs are products of trials made during the course of the various steps in the manufacture of a stamp"<sup>4</sup>) and reprints. Mueller says that "two facts are important for the philatelic value of a Proof: the *reason* for which it was made, and the *date* when it was made. Only those Proofs which were really 'made during the course of the various steps in the manufacture of a stamp' have a high 'inner value' because they are the only real Proofs."<sup>5</sup> Mueller's point is well taken; why the collectors of essays and proofs in this country have continued to stick by the totally inadequate definitions of Brazer

remains a mystery. Brazer's definitions did not accurately define essays and proofs then nor do they now.

Let us consider another example of the inadequacy of Brazer's definition of the word "proof." In 1879, the U.S. government issued reprints on cardboard of all its previous postal issues. It sold them in envelopes on which the words "Proof Specimens" were written. These so-called "cardboard proofs," as they came to be known, were so popular that the government re-issued "cardboard proofs" of all its previous postal issues in 1885, 1890, and 1893. Earlier, in 1875, the government had reprints made of all its issues up to that time; but these reprints were issued gummed and perforated and printed on stamp paper. Now actual *proofs* of these *reprints* (printed on India paper) do exist. Mueller would call the proofs of the reprints—actual printers' plate proofs—"reprint-proofs." He would call the cardboard reprints (commonly called "cardboard proofs") "proof-reprints." The Atlanta Trial Color Proofs would be labelled "phantom proofs" in his system. To further complicate matters, there is still another kind of reprint in existence, also called a "proof," which Mueller would designate as a "favor print." The best example of this is, of course, the 85 albums of so-called "small die proofs" which the Bureau of Engraving and Printing had made up for influential friends of the P.O.D. and of the government during 1903-1904, under the administration of Theodore Roosevelt. These "small die proofs" were made up from reprint dies (in the case of the 1847 issue from reproduction dies)—and yet they are listed beside the "real" large die proofs in the specialized catalogue as if they belonged in the same class. (Of course some large die proofs are also technically reprints; large die proofs of the 1847 issue were printed in 1879 and again in 1895.) A large die proof normally precedes the issuance of a stamp; a small die proof can only come from a "Roosevelt album" or from a later 1915 Bureau printing.

Thus, we can see that the term "proof" needs to be qualified so that the collector has a good idea *when* and *under what*

conditions any so-called proof which he owns was manufactured. (The problem of defining "essays" is somewhat easier—a real essay must precede the issuance of a stamp.) As a beginning, the following list is offered as a way of distinguishing a "real proof" (in Mueller's words) from a reprint.

## REVISED DEFINITIONS

### Real Proofs

a proof of the partially completed (accepted) design

the original large die proof

India paper plate proof of the accepted design  
hybrid proofs (see Brookman III, 200 for definition)

### Reprints

gummed and perforated reprints of U.S. issues up to 1875

"cardboard plate proofs" of U.S. stamp issued by the government in 1879, 1885, 1890, and 1893  
the "Atlanta Trial Color Proofs" of 1881

"large die proofs" of the issue of 1847 reprinted in 1879 ("Goodall die proofs") and 1895.

"small die proofs" in the Bureau albums of 1903-1904 (later additions to a few albums were made in 1908; in 1915, fifteen sets of small die proofs were printed by the Bureau of all previous issues)

Collectors who are seriously interested in U.S. essays and proofs must begin to re-evaluate the definitions offered by Brazer. His contributions to essay-proof collecting are enormous; indeed, without him, it is hard to imagine this specialized field even existing. However, new definitions of "essay" and "proof" are urgently needed. Until Mueller's definition of proofs as the "products of trials made during the course of the various steps in the manufacture of a stamp" gains some sort of philatelic currency, the confusion over the term "proof" and to a lesser extent, the term "essay", shall continue to plague collectors. Collectors of the classic U.S. postal stamps make the minutest distinctions between the printings, engravings, and coloration of one stamp; yet essay-proof collectors are not distinguishing between real essays and proofs, and reprints! As long as the Atlanta reprints continue to be called "trial color proofs," our speciality has yet to demonstrate that it can correctly influence the

nomenclature of the stamp-collecting world.

FOOTNOTES

1. *Essays for U.S. Adhesive Postage Stamps* (American Philatelic Society, 1941), p. 2.

2. *Ibid.*

3. Clarence W. Brazer, "United States Postage Essays and Proofs," in *The United States Postage Stamps of the 19th Century* by Lester G. Brookman, Vol. III, p. 221.

4. "Proofs and Essays," *Mercury Stamp Journal* (May, 1947), p. 26.

5. *Ibid.*, pp. 28-9.

(Editor's Note: Dr. Christian has initiated an important discussion. Don't let it die away because of lack of response. A revision or at least a clarification of essay-proof terminology can become a priority project of The Essay-Proof Society without disparaging the pioneer work done by Dr. Brazer. You are invited to send your response or comments to me in the form of an article, or you may enter into correspondence with Dr. Christian, whose address I will furnish on request.)

## Bequet on Engraving French Stamps

An article in *Postes et Telecommunications*, December, 1971 about the 1972 stamp program incidentally contains some very interesting information and illustrations about French stamp designing and engraving. This came out in the course of an interview of Pierre Bequet on the TV program of Pierre Bellemare on Chain 2 on November 5th. The PT, we are told, has about 20 artists and/or engravers who work more or less regularly on commissions. The PT in awarding commissions takes into account the personality of each engraver. Bequet, who is 39 and has worked for the PT for about a dozen years, likes to have varied assignments, some on all types of stamps.

Once a project is awarded, the first task is to make several maquettes (paintings or sketches) from which the Minister can choose the one to be used. This is the most interesting phase to Bequet, for it is the real moment when the stamp is starting to be created. It is necessary to research documents, see persons who can suggest ideas. For the recent stamp for the 150th anniversary of the Académie Nationale de Médecine, for example, he discussed it with the members of the Académie. He also engraved two of the DeGaulle strip. For these he obtained inspiration from photos, and his representation is in effect a composite or synthesis of various views of the subject. For designs in the tourism series he draws on the spot, making a sketch book with notes on notable characteristics.

The maquettes are made in colors with a brush at generally six times the size of the stamp. Once chosen, the maquette is photographed and then reduced to the exact dimensions planned for the stamp. Next it is reproduced by the printery in reversed image on a steel block. This block is returned to the engraver along with the original maquette. The engraving commences.

In France it is done entirely manually with burins. Bequet uses three or four different ones according to the task. Generally each engraver works over his own burins to adapt them to his style of engraving. As the image on the steel block is reversed, the engraver while working looks at the maquette in a mirror so it will be likewise. The engraving calls for extreme precision since there may be as many as 11 lines to a millimeter and the least error may require starting all over with a new block—it is very difficult to cover up a mistaken burin line. Engraving stamps demands much more close attention than ordinary engraving, as the engraver must always be thinking of the special requirements for the ultimate printing. The lines must not be too deep else the transfer roll will have too much relief and be subject to breaks—and lines must not be too shallow or the transfer roll won't penetrate them. In general it takes about 100 hours to engrave a stamp. France is without doubt the only country where the stamps are now engraved only manually; in most countries photo-mechanical and machine-engraving aids are used. Stamps carefully engraved are an excellent ambassador to the world.

# 1972 ANA Souvenir Card Features Controversial Note

Design Attributable to T. F. Morris, Sr., as well as Edwin Blashfield

DEPARTMENT OF THE TREASURY  
BUREAU OF ENGRAVING AND PRINTING  
WASHINGTON, D.C.



This engraving is a replica of the obverse of the \$2 Silver Certificate of Series 1896. It was printed from a plate, specially made for the purpose, which was prepared from the original master die created for that note. The print is the second of a set of three souvenir cards to be devoted to the 1896 notes, a series which over the last seventy years has become renowned for its thematic artistry.

The design was executed by Edwin H. Blashfield, prominent allegorical painter of the late 19th century. The artist entitled his rendition "Science Presenting Steam and Electricity to Commerce and Manufacture." Originally created for an intended \$50 note, the work was used for the \$2 denomination when the design proposed for that lower value was deemed unsuitable.

AMERICAN NUMISMATIC ASSOCIATION  
81ST ANNIVERSARY CONVENTION—AUGUST 15-19, 1972, NEW ORLEANS

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THE latest in the series of Bureau of Engraving and Printing "souvenir cards" produced for numismatic gatherings honored the 81st anniversary convention of the American Numismatic Association, Aug. 15-19, 1972. According to the legend on the card, it features "a replica of the obverse of the \$2 Silver Certificate of Series 1896. It was printed from a plate, specially made for the purpose, which was prepared from the original master die created for that note. The print is the second of a set of three cards to be devoted to the 1896 notes, a series which over the last seventy years has become renowned for its thematic artistry.

"The design was executed by Edwin H. Blashfield, prominent allegorical painter of the late 19th century. The artist entitled his rendition 'Science Presenting Steam and Electricity to Commerce and Manufacture.' Originally created for an intended \$50 note, the work was used for the \$2 denomination when the design proposed for that lower value was deemed unsuitable."

However, according to Thomas F. Morris, Jr., biographer of his famous father, attribution of the complete design to Blashfield is wrong. Blashfield did only the central vignette of five allegorical

figures. The rest of the design plus modifications to give the impractical vignette at least a modicum of practicality was the work of Mr. Morris, Sr., then Chief of the Engraving Division of the Bureau of Engraving and Printing. The complete story of the designing, engraving and production of the entire set of the Educational Series notes is found in *ESSAY-PROOF JOURNAL* No. 98, and is illustrated with rejected essays.

Blashfield tried to adapt his concepts as a fresco painter (for the Library of Congress building) to the workaday requirements of paper money that undergoes hard wear. To further his unfunctional design he conspired with George F. C. Smillie, a portrait and pictorial engraver under Morris' supervision, to circumvent the latter's considered judgment about its basic unsuitability. Entries in Mr. Morris' diary for September 29 and 30, 1895, hint at the dissension:

"Mr. J. [Claude Johnson, Director of the Bureau of Engraving and Printing] called in the afternoon, saying Mr. Blashfield was in town and had called on Smillie, who had brought him around to Johnson's house. J. wanted to show Blashfield the pencil design I had made for the \$2 bank note face surrounding his vignette, and to get his opinion. J. said that B. was very much opposed to my making the design. But Mr. J. said he had told him that what he had made so far to surround his vignette was not as good and practicable as mine, and unless he was able to do something better, I would have to do it. He told Blashfield that his vignette was beautiful, but that my part was recognized by every one as superior; that in the case of the Shirlaw note (\$5 face) they had followed Shirlaw, and he had kept piling on the color until he had made it too black. And if they had followed my ideas, it would have been all right. As it was the thing was a failure and would have to be done all over again, and he didn't want that to occur with this \$2 Blashfield note."

"Mr. J. said Mr. B. had gone to the Bureau Sunday the 29th, and he had seen my \$2 design (finding it in the desk as I had directed), was pleased with it, and

wanted to know if I objected to his taking it to N.Y. with him so he could follow it.

"I could not object to this, but I told Mr. J. that from all I had seen of B's designing in the past, I didn't think him capable of doing anything with it. But Mr. J. said, let him try anyway as he was desirous to make the whole design of the note so that he might get the credit of it.

"So I said, all right—but this was not good taste on the part of B. to ask such a favor. If he follows my design, I do not see how he can claim it. Mr. J. also said Mr. Blashfield saw the effect I drew on the Shirlaw \$5, and complimented me very much, saying it was superior to Shirlaw's. So Mr. J. said for me to go on with it, and Mr. Smillie would be requested to follow out all my suggestions, and that I should assume the responsibility for the result."

Somewhat earlier the political appointee Director of the Bureau of Engraving and Printing, Claude Johnson, was giving self-laudatory interviews about his role in the design of the forthcoming notes. The *New York Herald* declared, "The consequence is that the announcement may now be made for the first time, that a new era is about to dawn in the artistic beautifying of United States money. An elevating and delicate creative genius is directing the reform, [Johnson], and the first contributions to it are now well under way. In a few weeks the first notes will be issued from new plates for the one dollar and five dollar silver certificates, and their appearance will undoubtedly create a warm sentiment of popular approval."

The few weeks became 17 months as the experienced Bureau personnel attempted to engrave the inappropriate designs for all three notes wrought by the "fine" artists. Morris noted that his opposition to Blashfield's concepts was on the ground of no contrast of light and shade as preventative of counterfeiting.

Public reception of the new designs confirmed Morris' fears. The *New York Sun* quoted the cashier of a "big bank down-

town" as saying, "The new certificates are an absolute nuisance when they get soiled from use. It is next to impossible to decipher the numerals when the certificates get rumpled and worn. It is a constant and bothersome eye strain where one has to count the worn ones by the thousands daily."

A New York *Times* article of August 17, 1896, also related how all the new bills smudged badly. The Bureau was said to be trying to correct this serious fault, providing more white space on the face while clarifying and sharpening the numerals. Its gloomy forecast then concluded, "It ought to be said that there has been little or no complaint about the backs of the latest notes. They were difficult to imitate, they were distinctive, and the designations of them were plain."

These words vindicated Mr. Morris, since he had designed all the backs of the issue. But it was a pyrrhic victory, since the issue was soon to be withdrawn in favor of a more practical one.

## Czech Postage Dues Designs

Since the end of World War I, when the newly established nation of Czechoslovakia first began issuing its own stamps, it has become a tradition that postage-due stamps have an ornamental motif. These have always been designed by leading artists; e. g., those issued in 1954-55 and 1963 by the well known painter, draftsman and engraver Jiri Svengsbir, who was responsible for both the design and the engraving.

The new series issued in 1971-1972 was designed by the Czech painter and graphic artist Ivan Strnad, whose name is likewise known to philatelists. Like the previous designs, ornament serves as the motif of this latest set, which consists of stylized drawings resembling plant leaves and flowers. Each denomination of the series has a different ornament and different combination of the two colors used in the printing process (rotary recess print combined with photogravure).

## Eileen Mayo Designs for New Zealand

Eileen Mayo, the British artist who emigrated to the antipodes and designed several Australian stamps in the 1950s and who wrote on woodcuts for the JOURNAL (No. 78), is now working for the New Zealand Post Office. According to its *Philatelic Bulletin*, she left Australia in 1962 to settle in "cool, quiet" New Zealand.

Her reputation as a designer had preceded her across the Tasman Sea, and it wasn't long before she was invited to design stamps for her new country. The 1969 Cook Bicentenary issue was the first to bear an Eileen Mayo design. With this set, as with all her designs, balance and harmony were uppermost in her mind during the planning stages.

Miss Mayo also considers lettering and denomination most important in the whole concept of a stamp design. "The denomination and name of the country are the foundation of a stamp design," she says. "One must get the right proportion first. The pictorial part is only an addition."

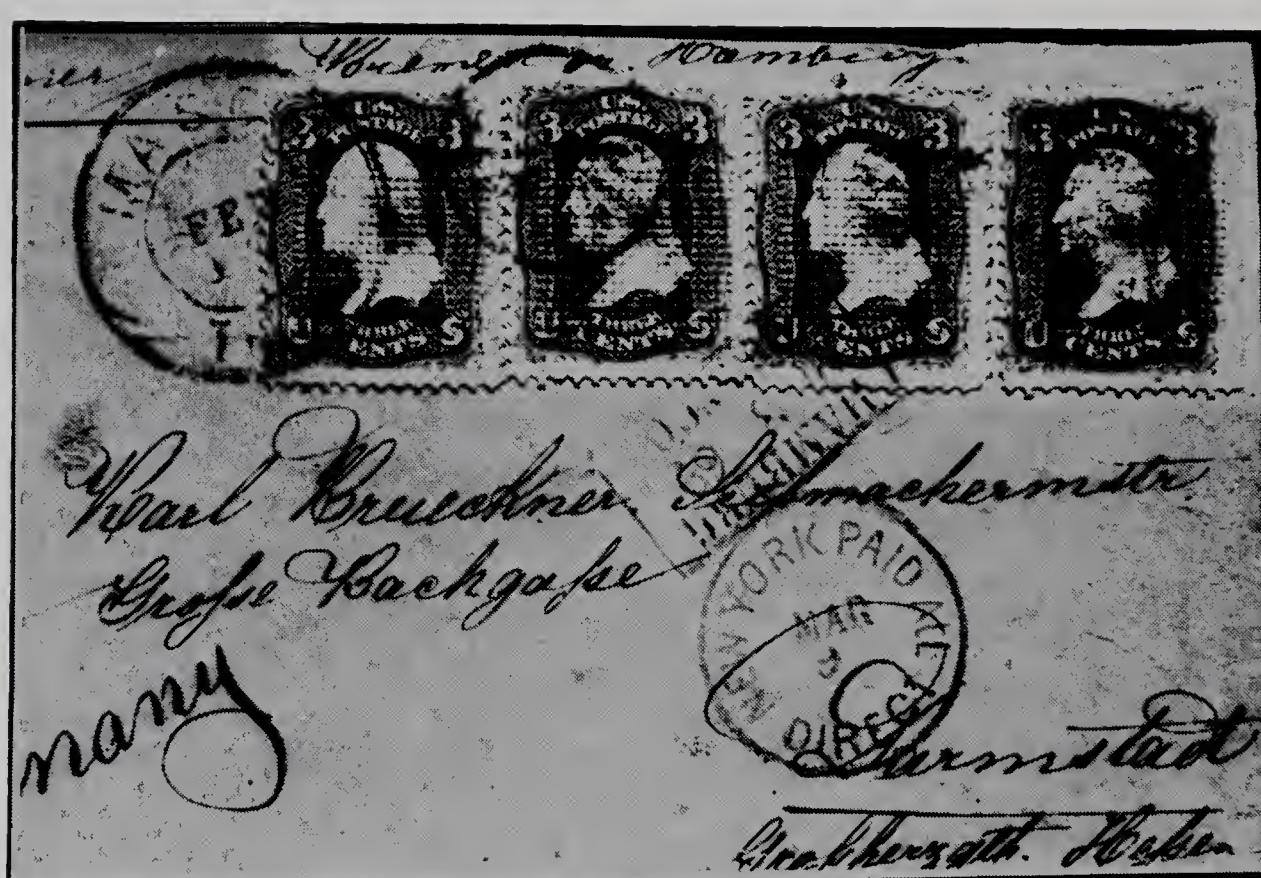
Miss Mayo now has many New Zealand stamps to her credit, including the Antarctic Treaty and UNICEF issues of 1971. Her recent work includes the Alpine plant stamps released June 7, 1972. The set shows a subtle balance between stylization and natural appearance.

"If something real is being depicted," she says, "it should be recognizable without any need for explanation."

Much of Miss Mayo's time is now devoted to her job as designer at Otago Museum working on the museum's new gallery.

Corrections to "A Summation . . ."  
 and an Illustration of the 1867 B Grill Which  
 Should Replace the Essay Grill listed by  
 Scott's Catalogue No. 82

By Cyril F. dos Passos, LL.B., D.Sc.



SINCE the publication of "The Whole Truth . . ." (Essay-Proof Jour. 27:147 et seq.) and the submission of "A Summation . . ." to the Editor, a revolutionary event has occurred. One of the leading dealers in United States postage stamps has advertised (*Stamps* 157:584) some specimens of Scott's "First Designs" (nos. 55 to 62) and prefixed his offer by the statement, "1861 'August' Issue . . . Please Note Comment in Scott Catalogue Following Listing of Nos. 55 to 62 Expressing Doubt That Certain Nos. Were 'Regularly Issued'." This is a beginning to the end of the August delusion, and it is to be hoped that all auction cataloguers and dealers will soon list these items as essays, which is what they have been proved to be. It will be interesting to see how soon the others follow suit.

Because of an oversight, the author of "A Summation. . ." (Essay-Proof Jour. 29:32-37) failed to see a galley proof of that paper as requested, as a result of which some errors have since been discovered. On page 33, line 10 from the bottom under "dark lilac," insert "a. grayish lilac" and change "a." on the next line to "b."

On page 35, lines 3 to 8 refer to the Luff unique B grill, and it is claimed that that grill, measuring about 18 x 15mm., is an essay. It seems, therefore, highly important to refer to a figure of Luff's B grill (Brookman, 1966, 2:104, fig. 149) where that author calls it ". . . an essay grill." and figure part of a cover bearing four cancelled stamps with the genuine B grill (fig. 1). Luff's B grill is believed to be in the Luff Collection in The Philatelic Foundation. This is the grill listed by Scott (1972, p. 45) as known used but without being priced.

The B grill has been discussed so often and so clearly by Perry (1941, pp. 1246, 1287) that it is unnecessary to say anything more about it, but this illustration establishes its validity and use as a postage stamp about February 1868.

On page 35, line 1, delete "May 29, 1867" and substitute Feb. 24 (1868). Line 8, delete "15 x 18mm." and insert 18 x 15mm. in place thereof. On line 17, no. 85D and line 11 from the bottom, no. 95 appears the date "?Jan. 25, 1867." The question mark, of course, refers to the month which apparently began with a "J." This could have stood for June or July but was too indistinct to read.

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 1941. Luff's 18 x 15 grill. *Pat Par.* 40:1246-47; 41: 1287-89.  
 1970-71. The whole truth about the so-called first designs or premiere gravures or August issue of the United States, 1861 (listed in Scott catalogs as postage stamps numbers 55 to 62). *Essay-Proof Jour.* 27: 147-158; 28:22-29, 81-88, 113-120.

Scott's Specialized Catalogue of United States Stamps  
 1972. Edited by James B. Hatcher and Irving Koslow. New York, Scott Publishing Co., [6] + 736 + [10] pp., illus.

Stamps. Weekly Magazine of Philately  
 1971. Vol. 157, No. 10.

### Comments on Some Proposed Changes in the 1973 Edition of Scott's Specialized Catalogue of United States Stamps

By Cyril F. dos Passos, LL.B., D.Sc.

FROM 1970 to 1972 the renowned U. S. specialist, Mr. Elliott Perry, assisted by Dr. Cyril F. dos Passos, presented the results of lifetime research on the puzzling "Premiere Gravures" or "first designs" of the 1861 issue in *The Essay-Proof Journal*, Nos. 108-113. With the news that the Scott catalogs are now beginning to revise their listings of this issue in light of the Perry-dos Passos findings, your Editor has requested Dr. dos Passos to summarize the present knowledge about the stamps and essays and to evaluate the changes.

ACCORDING to a press release by Scott Publishing Co. dated July 14, 1972, there will be numerous changes in the 1973 edition of *Scott's Specialized Catalogue of United States Stamps*. The Editor of this journal has requested comments thereon, hence this short paper. The new edition is scheduled for publication in December 1972 and will be priced at \$7.75.

Insofar as the 1861-66 issues of postage stamps are concerned, it is proposed

to delete the words "First Designs," which presently appear above nos. 55-62, and all used prices for those items except no. 58, the 10c dark green which is to be renumbered 62B and transferred elsewhere; thus no. 58 will no longer appear anywhere as an essay, which is what it was in one of its states.

#### NEVER WERE FIRST OR SECOND DESIGNS

What is to become of the words "Second Designs" is not stated, but apparently

they will remain where they are at present. Actually, there never were any "first" or "second" designs of the postage stamps. This was a misnomer from the beginning because the so-called "first" were essays, except the 10c, 24c, and 30c items, which were both essays and later postage stamps; and the "second" were all postage stamps, except the 10c, 24c, and 30c, which were both essays and postage stamps. The 10c (nos. 58 and "62B"), 24c (nos. 60, 70, and 78), and the 30c (nos. 61 and 71) were printed originally from the essay plates (nos. 4, 6, and 7 respectively) and therefore are similar to the stamps of the same denomination, which were printed later from the very same plates but in somewhat different colors. It is improper to call these two latter items "second designs" as is done at present and apparently proposed to be done in the future because there was never more than one design of these two stamps. No. 58 as an essay should remain where it is at present because it did exist as such and presumably still does, although there may be difficulty in recognizing it.

No. 58 renumbered 62B will presumably be placed just ahead of "Second Designs" no. 63, the 1c blue postage stamp, but that is not the best or correct place for it. This stamp should be renumbered 67B, designated Type I, and placed just ahead of 68, which should be designated Type II. That is both the logical and proper place for it. Both types were used at the same time, but Type I for a much shorter period than Type II and possibly in error. The fact that Type II was first used (August 20, 1861) before Type I (September 11, 1861) as a postage stamp does not present any serious problem to one familiar with the history of the 1861 issue, and it is far preferable to list them that way than to exchange those type numbers which are so well established in the literature.

#### OTHER SUGGESTED CHANGES

It must be stated quite frankly that the foregoing changes, while undoubtedly a step in the right direction, are not satisfactory unless altered as above suggested. It would be better to eliminate both

"First Designs" and "Second Designs" and at least follow numbers 55-62 by the letter "E" to show quite clearly that they are essays but retained here pending their ultimate removal to another section of the Catalogue.

The postage stamps nos. 62-72 now listed under "Second Designs," after incorporating therein no. 62B as no. 67B, are apparently to undergo no changes. However, they should be pruned of the two trial color proofs now incorporated therein, the 3c lake, no. 68, and the 3c scarlet, no. 74, which follows, both of which should most certainly be transferred to the trial color proof section of the Catalogue

It is to be assumed and hoped that this is only the beginning of a thorough revision of the 19th century section of the Specialized Catalogue, which is in deplorable condition at present. Under "General Issues" there are reproductions and reprints that were never good for postal use, trial color proofs, and various odds and ends that belong elsewhere. No one disputes the rarity and value of such items and their interest to specialists, but they should not be passed off on the unwary as postage stamps. Their proper classification is the only issue. The Editors of Scott's Specialized Catalogue are to be congratulated for having at last undertaken this task, and further improvements will doubtless follow each year.

(Reprinted from *The United States Specialist*, September 1972)

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# The Pictorial Issues of French Colonies, 1891-1941

## A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 116, Page 123)

(Photographs by Adrien Bourtelle)

### II. C. The Works of Miscellaneous Designers

#### C-1. Martinique 1908-30 (Scott Types A16-18, Yvert Types c, d, e)

##### INTRODUCTION

Martinique may have been one of the colonies that was supposed to get designs from painter Paul Merwart for the original recess program of 1900; we would assume this from the fact that Merwart was visiting the Governor of Martinique in May 1902, when he was killed in the eruption of Mt. Pelée. But, if so, his untimely death cut short any plans based on Merwart, and Martinique must not have given any serious further consideration to the matter for some years, until well after the typo program had started, for eight colonies obtained their pictorials before Martinique did. The Pelée disaster may have had a bearing on this. Also, the example of its nearby "rival", Guadeloupe, which got its stamps in 1905, may have stimulated a desire for some.

There was no mention of a Martinique issue in the press prior to a cryptic note in *Journ. des Philatélistes* for Feb. 1908 to the effect that the engraver who was working on the Martinique stamps had just died. The first of the stamps (low denominations) appeared at the Paris *Agence* towards the end of 1908, and the other two designs were reported to be out around January, 1909.

This was the first issue since 1905 not engraved by Puyplat. The designs were made by one L. Colmet-Daage, but no engraver's name is on the stamps nor reported in the literature.

##### THE DESIGNS

The now well-established pattern of three designs per issue was continued in this one. The three types are all in large format and bi-colored:—

a). *The Martinique Woman's Head* design (*Martiniquaise*), in large vertical format, for the low denominations. The central subject is the head (and down to the shoulders) of a comely mulatto belle of the island, rings in her ears, wearing the old-fashioned Creole turban and dress, traditional in the old plantation colonies since the days of the Bourbons and still worn on ceremonial occasions. She is silhouetted against a white background but rather closely fitted into a broad frame. The framework consists of an outer line and solid band of color around the rectilinear borders, with an inner shield of ruled shading on which cartouches for the inscriptions are imposed. At top a large curved cartouche with scroll-ends carries the colony name (in color). Below the central subject are table-topped cartouches right and left for the prominent numerals of value (color) and in center POSTES (color) on an anvil-shaped, shaded cartouche. Across the bottom is a cartouche with RÉPUBLIQUE FRANÇAISE in small letters. The inner border of the frame is an oval string of sea-shells, like the necklace the woman wears.



Fig. 1. The Woman's Head Design. a) Photo reduced of original painting by L. Colmet-Daage (courtesy of R. Holtsizer). b) Master-die proof in black on India paper (the two parts of the die struck ensemble).

b). The view of *Fort-de-France Roadstead* design, in large horizontal format, for the middle denominations. The central subject views the city and harbor looking north along the shore from a hill near the coast just east of town. It is a dim, distant, panoramic view in which details are almost undecipherable without a lens. A half-dozen assorted boats are riding at anchor in the roadstead; several jetties are visible, as are the tops of buildings in the lower town, hills and mountains in the distance northwest of town, partly-cloudy sky and the radiant sun setting in the horizon. The framework is a broad, segmented, rectilinear band of stippling and crosshatching with a narrow, darker outer band of rules and stipples. The inner border is also rectilinear except for the arched top. Cartouches of stylized notched ovals and plaques are as follows: at top center POSTES (color) in a small plaque, at bottom center a large plaque with colony name (color), in upper corners ovals for the numeral (right) and RF (left). At right end is a large ship's anchor leaning on the frame and hooked to the oval above it.

c). The *Native Woman (Negress) Carrying a Basket of Fruit* on her head, in large vertical format, for the high denominations. The central subject shows a Negress dressed in the old Creole turban and bustle dress walking barefoot through a canefield and carrying a rectangular tray or basket filled with pineapples and other fruits (bananas?). The upper part of the woman and cane stalks are silhouetted against a blank sky. The frame work of the upper two-thirds is a narrow band of dashed rules with superimposed triangular stippled-and-dashed blocks pointing inwards. A cartouche at top encloses POSTES (color); a heavy-stippled-bordered cartouche at bottom encloses the colony name (color); and above it at right and left are nearly square cartouches for RF (left) and the numeral of value (right) in color.

The dies are all in two parts to permit the bicolored printing. The division of the design between die parts is different in each design in that some inscriptions are on

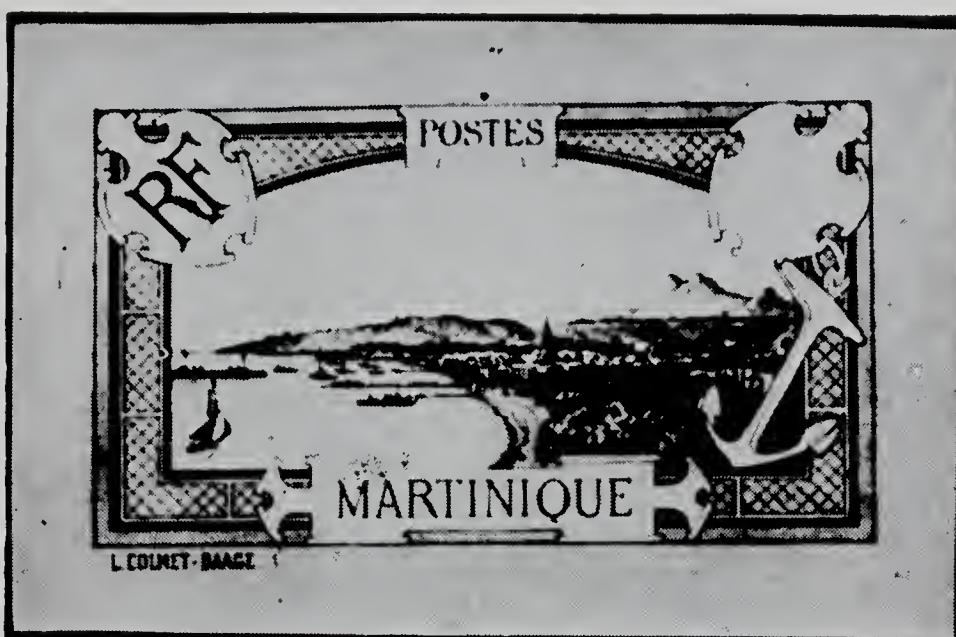


Fig. 2. The Fort-de-France Roadstead Design: a) Photo reduced of original painting (Holtsizer collection). b) Master-die proof in black on India paper (the two parts of the die struck ensemble).



one part, some on another, though most of the prominent inscriptions are on the die with center subject, so that the color contrast is well distributed over the stamps. The indicia of the designer L. COLMET-DAAGE appears in the lower left border on each stamp.

#### FAINT DAMNS FROM THE PRESS

One does not have to make more than a quick look at these stamps to anticipate the kind of reaction given them by the press:

*L'Echo de la T.* (1908, p. 825) spoke of "a native head smiling out of a rather strange frame," and matter-of-factly observed that "on the view of Fort-de-France one can't distinguish anything for sure."

Maury (*C.T.P.*, 1909, p. 9 and 77) was equally restrained in relating his disappointment in them: "These stamps have a rather pretty effect; they are well executed in type and there is evident a progress which does not get very far beyond the horrors signed by Puyplat. . . . This progress in engraving and fabrication that we note is not yet perfection. The colors are well chosen, not too bright nor too dull and harmonize well with one another. But why the immense stamps for such simple subjects: there is too much filling and the inscriptions are exaggerated to take up too much space. One must compress it, and even if the format of French stamps is too scanty, it must have a proper setting without falling into exaggeration."



Fig. 3. Photo (reduced of original painting of the Negress-with-basket Design. (Holtsizer collection)

Montader (*Postillon*, 1909, p. 31-2) was much more critical, at least of the colors: "We have already sufficiently expressed what we (and everyone) think of these abominable etiquettes that they make for our colonies. In view of the high cost of production, it strikes the eyes that there is some graft in it, all the more so as there are 26 colonies and many of them change their stamps periodically. One can make a reflection on the present taste of the printery on Boulevard Brune for gray-tinted colors—the ochers, browns, burnt siennas, russets, gray-violets, etc. Look at Madagascar 1908 and the new Martiniques. These men should read a little of the work of Chevreul on color. The monotonous neutral colors of the present stamps recall the triplets of Charles Cros:

'Ochres, yellows and browns,  
You have as perfumes  
And the tones of defunct countries.'

Madagascar and Martinique are not yet defunct, I think. It is true that the attenuated colors are better than the syrups of grenadine and currants of Reunion; between two bards one has to chose the least bad."

We agree that the colors on the Martinique set do tend to the dull side because they are deep shades (grayed) rather than bright (whitened) ones, which shows up disagreeably in these heavily contrasted designs.

#### WHAT CAN WE SAY?—MOSTLY "CON"

The basket-carrying Negress design is fairly pleasing for its relative airiness owing to the narrower framework and larger white space, as well as a feeling of motion. Apparently the local philatelists in 1946 still thought it was one of their best, for the souvenir postcards issued by the Groupement Philatélique Antillaise for the Journée du Timbre and exposition at Pointe-a-Pitre in June of that year, have on the front a reproduction of this design. The woman's-head design also has its charm in the coquettish aspect of the head.

The woman's-head design has too much shaded-frame area and the head is too big for the space allotted; whereas the harbor view is much too filled-up and lacking in contrast (other than that of the colors), and its cartouches are very banal.

All the frames in these stamps are rather classical in style and mood, out of harmony with the realistic native subjects—this seems to us one of their chief artistic defects. The frames should have had native motifs.

We are fortunate to have photos of the original *maquettes*. They show that the engravings of the two designs with women are quite faithful to the originals, and that the subjects were painted (pen and wash), not photos mounted in drafted frames. However, the shading of the frame of the woman's head design was light in tone in the *maquette*, whereas the engraver darkened it by heavy ruling. Although the engraver may have felt this necessary to balance the frame against the head, it would have been better to lighten the head or narrow the frame (or both). Moreover, Colmet-Daage had painted some gentle contrasts of tone between various parts of the frame and of the cartouches which totally disappeared in the engraving. The frame of the harbor view was engraved in its geometry almost precisely as painted, but the view itself was subjected to some noticeable alterations in the engraving—the additions of clouds and the setting sun and a diminished contrast between the various hills and mountains in the distance. These changes took away much of the effect of depth perspective in the *maquette*, though the original still had the basic defects of over-compression which we mentioned before. Also, as in the woman's head design, the framework had more contrasts in the original, which the engraver largely obliterated.

The engraving technique in the woman's-head type tends to coarseness, probably because the large flat areas in the *maquette* encouraged it. But in the other designs the engraving is replete with fine stippling and etching evidently in an effort to imitate the designer's paintings. It doesn't come out too badly in the Negress-with-basket type but only emphasized the deficiencies in the Fort de France roadstead view. The harbor view in its dismal details was indeed a very tough subject for even a skillful engraver in relief to tackle—the engraver should have simplified and clarified it. On the earliest printings these engravings are fairly clear, but the center subjects did not stand up well to wear and there were many reprintings of this issue (which was used until 1933). The engraver must not have been very experienced in typo work.

Perhaps two engravers worked on this set, for we mentioned above the note in *Jn. des Phil.* which stated the engraver who started on the task had died before finishing it so that another engraver had to be commissioned. Unless the new engraver started the work all over again from scratch, the differences in engraving technique of the first design from that of the other two designs might be explained as the work of two different artisans. It is likely that the engraver (or engravers) were staff men of the AFT or free-lance artists who had little or no previous experience with stamp work. Since all the French and colonial type stamps from 1890 up to this time had engaged no more than three or four engravers, there was no great pool of experienced stamp engravers to draw upon in emergency—a weakness of the system which was not remedied until well after World War I.

Granted that the subjects on these stamps are certainly as appropriate and "native" to the colony as any of those of the other colonies, there is a further interesting sociological aspect in regard to the sympathetic and sentimental treatment of the colored persons in stamps for a colony then dominated by white Creoles (*cf.* our comments on this in the section on the Guadeloupe 1905 issue). Who was responsible for that: official? designer?

Colmet-Daage is not mentioned in the standard biographical dictionaries of French artists. The name sounds perhaps Dutch, German or Danish. That no engraver's name

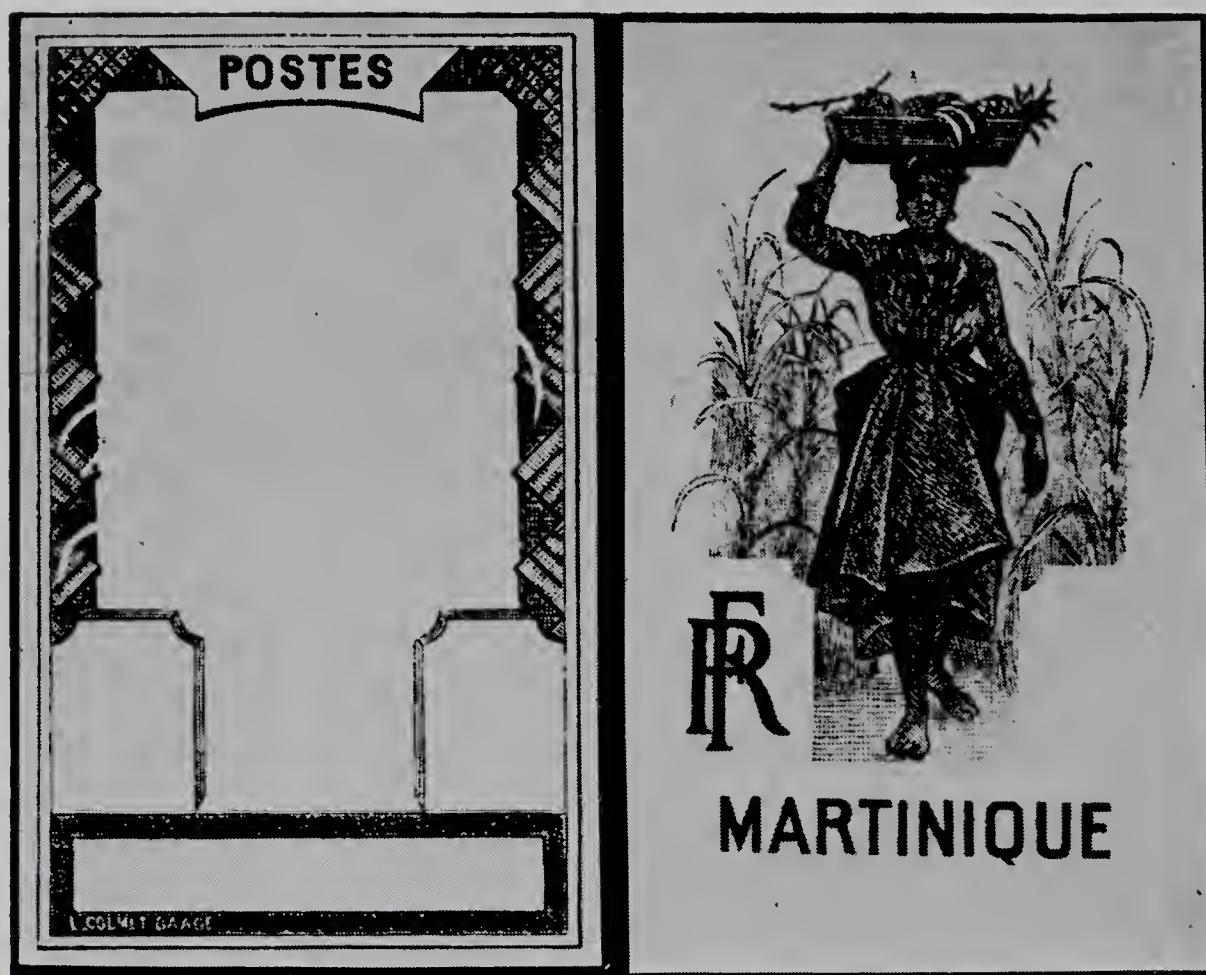


Fig. 4. Master-die proofs in black on India paper of the two parts of the die for the Negress-with-basket design. a) for die of the frame. b) for die of the center subject.



Fig. 5. Secondary-die proof of the 10c denomination in woman's head design in issued colors.

is given is curious. As we suggested above, the engraver(s) were probably staff men of the AFT or hack free-lancers.

#### THE PROOFS AND ESSAYS

No essays are known to us, but we reproduce here the *maquettes* from photos of them in the collection of Ralph Holtsizer, to whom we are greatly obliged for loan of these and other proofs from his great assemblage of Martinique material. In preceding paragraphs we compared these *maquettes* with the stamp engravings.

Proofs of the usual types for this Generation are found, but seem to be scarce. There are black master-die proofs on India, without value and without surrounds, both in separate strikes of the two die parts and ensemble. Official color-trial die proofs in over a dozen color combinations are in the Holtsizer collection. Several secondary-die proofs (with value omitted) in colors are known: we have one of the 10c in issued colors, and the Yvert catalogue lists a 5c in issued colors but on goldbeaters' skin! We have never heard of any other colonial proofs on this medium—very strange, though in the mid-19th century many proofs of France were made on this material.

The Holtsizer collection contains a block of four of the 30c center subject only on yellow paper, a plate proof of sorts. A block of six plate proofs of this is also reported.

(To be continued)

## French Postal Form Stamps

By Derek Palmer

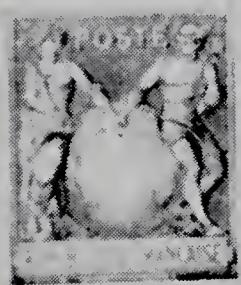


Fig.1



Fig.2



Fig.3



Fig.4

The four illustrations which accompany these notes have been taken from French postal forms. The Sage design (Fig. 1) comes from a Money Order (Mandat de Poste); the Mouchon (Fig. 2) is from an International Money Order, while the Sower (Fig. 3) comes from a "Bon de Poste" which, I imagine, corresponds to a service similar to the British "Postal Orders" used for making small remittances.

The Sower with the dark panel at the bottom left (Fig. 4) is from a Reply Letter Card form (*Carte-Lettre avec Réponse Payée*); it is a "Spécimen" and as it does not seem to appear in any postal stationery catalogue I have consulted, presumably it was never issued.

The Sage design, which is Type 1—N under B—shows the globe with the outlines of South America and Africa, which are almost eliminated in the issued stamps by the value tablet. Incidentally, the Sage design is the only one bearing the inscription POSTE in the singular, all the others used the plural POSTES.

# Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 111, Page 130.)

Stamp	Color	Plate Format	Reference Number	Overprint Type	Perforated	Punched
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## SPAIN AND COLONIES

### Spain

1926 Red Cross

1c.	Blue	—	1257	I	—	—
Ditto		—	1258	I	X	X
2c.	Carmine	—	1258	I	—	—
Ditto		—		I	X	X
Ditto, Lithographed reproduction	Plum	2 x 3	1304	—	—	—
Ditto		—		I	X	—
25c.	Orange	—	1255	I	—	—
Ditto		—		I	X	X
30c.	Deep purple	—	1274	—	—	—
40c.	Grey-green	—	1254	I	—	—
Ditto		—		I	X	X
Ditto, Lithographed reproduction	Deep rose	2 x 3	1306	—	—	—
Ditto		—		I	X	—
50c.	Carmine	—	1271	—	—	—
1p.	Brown	—	?	I	—	—
Ditto		—		I	X	X
4p.	Indigo	—	1270	—	—	—
10p.	Myrtle	—	1269	—	—	—
Express 20c.	Grey and grey-green	—	1259	I	—	—
Ditto		—		I	X	X
Ditto	Black and mauve	—	1293	—	—	—
Air 15c.	Yellow and brown	—	1404	I	—	—
Ditto		—		I	X	X
Ditto, 40c.	Red and mauve	—	1277	I	—	—
Ditto		—		I	X	X
Ditto, 50c.	Black and bottle-green	—	1273	I	—	—
Ditto, composite sheet, 5c. + 10c. + 25c.(3) + 50c.(3) + 1p.	Black and bottle-green	3 x 3	1273	I	X	X
1928 Pope and King 3c.	Myrtle and sepia	—	1321	5	X	X

1930 Goya Postage (issued colours)

1c.	Yellow	—	1446	I+9	X	—
Ditto	Bistre-brown	—	1442	I+9	X	—
2c.		—		I+9	X	X
Ditto	Olive	—	1445	I+9	X	—
2c.		—		I+9	X	X
Ditto	Mauve	—	1443	I+9	X	—
5c.		—		I+9	X	X
Ditto	Slate-violet	—	1454	I+9	X	—
5c.		—		I+9	X	X
Ditto	Grey-green	—	1444	I+9	X	—
10c.		—		I+9	X	X
Ditto	Blue	—	1447	I+9	X	—
15c.		—		I+9	X	X
Ditto	Claret	—	1448	I+9	X	—
20c.		—		I+9	X	X
Ditto	Mauve	—	1449	I+9	X	—
20c. (Express)		—		I+9	X	X
Ditto	Vermilion	—	1450	I+9	X	—
25c. (large figures)		—		I+9	X	X
Ditto	Rose-carmine	—	1371	I+9	X	—
25c. (small figures)		—				

Ditto				1+9	X	X
30c.	Red-brown	—	1451	1+9	X	—
Ditto				1+9	X	X
40c.	Deep blue	—	1372	1+9	X	—
Ditto				1+9	X	X
50c.	Orange-vermilion	—	1452	1+9	X	—
Ditto				1+9	X	X
1p. (Goya)	Black	—	1453	1+9	X	—
Ditto				1+9	X	X
1p. (Maja)	Deep purple	—	1368	1+9	X	—
Ditto				1+9	X	X
4p.	Slate	—	1457	1+9	X	—
Ditto				1+9	X	X
10p.	Red-brown	—	1458	1+9	X	—
Ditto				1+9	X	X

## 1930 Goya Air (issued colours)

5c. (horizontal)	Orange and lake	—	1465	1+9	X	—
Ditto				1+9	X	X
5c. (vertical)	Blue-green and olive	—	1459	1+9	X	—
Ditto				1+9	X	X
10c.	Green and blue-green	—	1460	1+9	X	—
Ditto				1+9	X	X
15c.	Vermilion and black	—	1369	1+9	X	—
Ditto				1+9	X	X
20c.	Carmine and ultramarine	—	1367	1+9	X	—
Ditto				1+9	X	X
20c. (Express)	Brown and slate	—	1461	1+9	X	—
Ditto				1+9	X	X
25c.	Scarlet and claret	—	1466	1+9	X	—
Ditto				1+9	X	X
30c.	Violet and brown	—	1456	1+9	X	—
Ditto				1+9	X	X
40c.	Light blue and ultramarine	—	1462	1+9	X	—
Ditto				1+9	X	X
50c.	Deep green and vermilion	—	1370	1+9	X	—
Ditto				1+9	X	X
1p.	Violet and plum	—	1464	1+9	X	—
Ditto				1+9	X	X
4p. (horizontal)	Black and claret	—	1455	1+9	X	—
Ditto				1+9	X	X
4p. (vertical)	Greenish blue and slate	—	1463	1+9	X	—
Ditto				1+9	X	X
10p.	Bistre-brown and sepia	—	1366	1+9	X	—
Ditto				1+9	X	X

## 1930 Columbus Postage

1c.	Dull blue	—	1631	1	—	—
Ditto				1	X	X
1c. (issued colour)	Greyish brown	—	1431	1+9	X	—
Ditto				1+9	X	X
2c. (ship's bow, issued colour)	Bronze-green	—	1432	1+9	X	—
Ditto				1+9	X	X
2c. (ship's stern, issued colour)	Bronze-green	—	1437	1+9	X	—
Ditto				1+9	X	X
5c. (ship's bow, issued colour)	Claret	—	1434	1+9	X	—
5c. (ship's stern, issued colour)	Claret	—	1438	1+9	X	—
Ditto				1+9	X	X
10c. (issued colour)	Blue-green	—	1439	1+9	X	—
15c. (issued colour)	Ultramarine	—	1435	1+9	X	—



Ditto			1+9	X	X
20c.	Carmine	—	1632	I	—
Ditto				I	X
20c. (issued colour)	Violet	—	1440	I+9	X
20c. (Express, issued colour)	Purple	—	1441	I+9	X
40c.	Green	—	1389	I	—
Ditto				I	X
50c.	Black, indigo and red-brown	—	1393	I	—
Ditto				I	X
4p.	Green and crimson	—	1392	I	—
Ditto				I	X
4p. (issued colour)	Black and deep blue	—	1424	I+9	X
Ditto				I+9	X
10p. (issued colour)	Brown and purple-brown	—	1425	I+9	X

## 1930 Columbus Air (for Europe and Africa)

5c. (issued colour)	Brown-red	—	1428	I+9	X	—
Ditto				I+9	X	X
5c. (issued colour)	Bistre-brown	—	1426	I+9	X	—
Ditto				I+9	X	X
10c. (issued colour)	Blue-green	—	1430	I+9	X	—
Ditto				I+9	X	X
15c. (issued colour)	Violet	—	1433	I+9	X	—
Ditto				I+9	X	X
20c.	Grey	—	1634	I	X	—
20c. (issued colour)	Ultramarine	—	1436	I+9	X	—
Ditto				I+9	X	X
25c.	Red-brown	—	1396	I	—	—
Ditto				I	X	X
25c. (issued colour)	Carmine	—	1413	I+9	X	—
30c.	Slate	—	1394	I	—	—
Ditto				I	X	X
40c. (issued colour)	Slate-blue	—	1414	I+9	X	—
Ditto				I+9	X	X
10p. (issued colour)	Deep violet	—	1415	I+9	X	—
Ditto				I+9	X	X

4p. Ditto	Blue	—	1391	1 1	— X	— X
4p. (issued colour)	Olive	—	1422	1+9	X	—
10p. (issued colour)	Brown	—	1423	1+9	X	—
1930 Columbus Air (for America and Philippines)						
10c. Ditto	Blue	—	1633	1d 1d	— X	— X
25c. (issued colour)	Scarlet	—	1410	1+9 1+9	X X	— X
Ditto						
50c. (issued colour)	Slate	—	1411	1+9 1+9	X X	— X
Ditto						
1p. Ditto	Indigo	—	1395	1 1	— X	— X
1p. (issued colour)	Red-brown	—	1412	1+9	X	—
4p. Ditto	Olive-green	—	1390	1 1	— X	— X
4p. (issued colour)	Blue	—	1418	1+9 1+9	X X	— X
Ditto						
10p. (issued colour)	Purple	—	1419	1+9	X	—
1931 Postal Union Congress						
1p. Ditto	Sepia	—	1483	1 1	— X	— X
1936 Madrid Press Association, Postage stamps						
1c. Ditto	Greenish grey	—	1692	1 1	X X	— X
2c. Ditto	Bright violet	—	1696	1 1	X X	— X
5c. Ditto	Blue-green	—	1693	1 1	X X	— X
10c. Ditto	Brownish yellow	—	1695	1 1	X X	— X
20c. (Express) Ditto	Yellow	—	1689	1 1	X X	— X
2p. Ditto	Brown	—	1687	1 1	X X	— X
1936 Madrid Press Association, Air stamps						
1c. Ditto	Grey	—	1694	1 1	X X	— X
10c. Ditto	Claret	—	1690	1 1	X X	— X
15c. Ditto	Rose-red	—	1688	1 1	X X	— X
4p. Ditto	Turquoise	—	1691	1 1	X X	— X
1938 History of the Posts						
5c. Virgin and Child Ditto	Emerald	—	1877	1 1	X X	— X
Ditto						
10c. Horse post Ditto	Sepia	—	1878	1 1	X X	— X
Ditto						
30c. Mail coach Ditto	Vermilion	—	1880	1 1	X X	— X
Ditto						
50c. Mail train Ditto	Yellow-buff	—	1879	1 1	X X	— X
Ditto						
1p. (Aeroplane) Ditto	Greenish grey	—	1881	1 1	X X	— X
Ditto						
2p. Zeppelin Ditto	Bright blue	—	1882	1 1	X X	— X
Ditto						

## Spanish Morocco

## 1933-35 Pictorials

1c.	Brownish orange	—	1684	I	X	—
Ditto				I	X	X
2c.	Grey	—	1685	I	X	—
Ditto				I	X	X
5c.	Brown	—	1686	I	X	—
Ditto				I	X	X
5c.	Bottle-green	—	1597	I	X	—
Ditto				I	X	X
10c.	Orange	—	1564	I	X	—
Ditto				I	X	X
15c.	Red-brown	—	1600	I	X	—
Ditto				I	X	X
15c.	Blue	—	1683	I	X	—
Ditto				I	X	X
20c.	Carmine	—	1565	I	X	—
Ditto				I	X	X
20c. Express	Purple-brown	—	1601	I	X	—
Ditto				I	X	X
50c.	Blackish green	—	1566	I	X	—
Ditto				I	X	X
60c.	Magenta	—	1665	I	—	—
Ditto				I	X	X
1p.	Bright blue	—	1598	I	X	—
Ditto				I	X	X
2p.	Dark brown	—	1664	I	—	—
Ditto				I	X	X
5p.	Carmine	—	1599	I	X	—
Ditto				I	X	X

## 1937 (June) Pictorials

1c.	Carmine-red	—	1800	I	—	—
Ditto				I	X	X
2c.	Blue-grey	—	1801	I	—	—
Ditto				I	X	X
5c.	Bright blue	—	1802	I	—	—
Ditto				I	X	X
15c.	Olive-grey	—	1803	I	—	—
Ditto				I	X	X
30c.	Orange	—	1804	I	—	—
Ditto				I	X	X
1p.	Chocolate	—	1805	I	—	—
Ditto				I	X	X
10p.	Magenta	—	1806	I	—	—
Ditto				I	X	X

## 1937 Civil War Anniversary

1c.	Yellow	—	3053	I	X	—
Ditto				I	X	X
2c.	Blue-green	—	3054	I	X	—
Ditto				I	X	X
5c.	Dark brown	—	1912	I	X	—
Ditto				I	X	X
10c.	Red	—	1913	I	X	—
Ditto				I	X	X
15c.	Brown	—	1914	I	X	—
Ditto				I	X	X
20c.	Chocolate	—	1915	I	X	—
Ditto				I	X	X
20c. Express	Green	—	1916	I	X	—
Ditto				I	X	X
25c.	Blue	—	1917	I	X	—
Ditto				I	X	X
30c.	Orange	—	1918	I	X	—
Ditto				I	X	X

40c.	Blue-grey	—	1919	I	X	—
Ditto				I	X	—
50c.	Slate	—	1920	I	X	—
Ditto				I	X	X
60c.	Purple-brown	—	1921	I	X	—
Ditto				I	X	X
1p.	Purple-brown	—	1922	I	X	—
Ditto				I	X	X
2p.	Magenta	—	3173	I	X	—
2p.50	Carmine	—	1923	I	X	—
Ditto				I	X	X
4p.	Greenish slate	—	3172	I	X	X

## 1937 Soldiers' Tax (Franco)

10c.	Blue-green	—	1844	I	X	—
Ditto				I	X	X

## 1938 Air

5c.	Red-orange	—	1924	I	X	—
Ditto				I	X	X
10c.	Blue	—	1925	I	X	—
Ditto				I	X	X
25c.	Red-brown	—	1927	I	X	—
Ditto				I	X	X
40c.	Green	—	1926	I	X	—
Ditto				I	X	X
50c.	Grey-green	—	1932	I	X	—
Ditto				I	X	X
75c.	Bright blue	—	1933	I	X	—
Ditto				I	X	X
1p.	Slate	—	1929	I	X	—
Ditto				I	X	X
1p.50	Dark brown	—	1928	I	X	—
Ditto				I	X	X
2p.	Orange	—	1930	I	X	—
Ditto				I	X	X
3p.	Magenta	—	1931	I	X	—
Ditto				I	X	X

## 1939 Pictorials

5c.	Slate	—	3058	I	X	X
10c.	Magenta	—	3055	I	X	X
15c.	Turquoise	—	3056	I	X	X
20c.	Slate-purple	—	3057	I	X	X

## YUGOSLAVIA

1943 King Peter 2d.	Purple-brown	—	2022	I	—	—
Ditto				I	X	X
1944 Anniversary 1d.	Blue-black and yellow-brown	—	2027	I	—	—
Ditto				I	X	X
Ditto, 2d.	Blue-black and myrtle	—	2026	I	—	—
Ditto				I	—	X
Ditto				I	X	X
Ditto, 3d.	Blue-black and carmine	—	2024	I	—	—
Ditto				I	X	X
Ditto, 4d.	Sepia and deep blue	—	2025	I	—	—
Ditto				I	X	X
Ditto, 5d.	Brown and dark green	—	2028	I	—	—
Ditto				I	X	X
Ditto, 10d.	Myrtle and deep violet	—	2029	I	—	—
Ditto				I	X	X

(To be continued)

*Essay-Proof People*  
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## The Winner's Circle

**Clarence W. Brazer Memorial Award Goes to  
William R. Weiss, Jr., EPS 1211**



The Society's coveted Brazer cup was awarded at SOJEX 72 to William R. Weiss, Jr. of Allentown, Pa., for his exhibit of essays and proofs of the U. S. 1861 issue. Mr. Weiss is familiar to readers of this JOURNAL for his articles on this series which appeared in Nos. 110 and 114. He describes his exhibit in detail below:

### ANATOMY OF A PRIZE-WINNING EXHIBIT

Every exhibit collection, besides showing good, basic, acceptable exhibit form,

must follow a logical sequence. This is not only advantageous because the judges will appreciate it, but it will be of great aid to the uninformed, but interested, viewer. I begin my exhibit by showing each of the denominations submitted by the Toppan, Carpenter Co. for the contract of 1861, in each of the various stages of design as they were reprinted for Ernest Schernikow in 1903. I then progress into the Bowlsby "coupon" essays of the 1c design, also showing the woodcut essays of each denomination.

The experimental patents and trial color proofs are next. Included in this group are the Francis and Lowenberg items, plus the 1c trial color proofs. After this are the 3c experimental trial color proofs, and rounding out this section are the regular trial color proofs of the 2c, 15c, etc.

The large die, small die, and plate proofs on India and card, as well as the "Specimen," control number overprints and hybrid proofs occupy two more frames. The last two frames deal extensively with the essays of the grilled issues of 1867, which also include the Lowenberg essays, the lithographs, the typographs and the so-called "rainbow" essays.

I show 12 pages to a frame rather than the conventional 16, as I use an oversized page which is necessary for larger items. I handletter a title on each page so viewers can readily note what they can expect to see on each page. For this, and for my write-up, I use black India ink. I do not use commercial mounts, but rather encase my rarer items in an acetate mount which I make myself. Each page is also covered with acetate, which prevents often-soiled frame glass from touching the essays and proofs.

Finally, my happiest exhibiting experience occurred at the 1972 SOJEX show when I was awarded the Clarence W. Brazer memorial trophy which was graciously donated by our Society. This award has been established to inspire *you* to exhibit your essays and proofs, and when you exhibit your collections you are not only gaining personal recognition in the form of awards, but you are also helping to publicize The Essay-Proof Society, a Society founded by great philatelists, and a Society which can and will continue to exist as one of the finest specialty societies, if *you* will take the time to exhibit your collections and then tell your fellow members about it.

#### ALSO AT SOJEX

Among other exhibits of essay-proof interest were:

*Gordon Sprague*, EPS 856—two frames of U. S. official stamp plate proofs on

card, complete small die proofs, and some Goodall small die proofs.

*Murray Gottlieb*, EPS 1221—one frame of material of Washington and Jefferson on stamps including covers and fractional currency. Also a group of essays and proofs of U. S. 1861-67.

*Falk Finkelburg*, EPS 72C—three frames (not for competition) of the 3c 1861-67. Shown were many large die proofs in trial and normal colors, several pages of trial color plate proofs perf. and imperf. on various papers and in many different colors, three pages of various types of essays of the grills, also several types of the trial color plate proofs with the network overprint, and the 1867 multi-color Liberty head experimental essays.

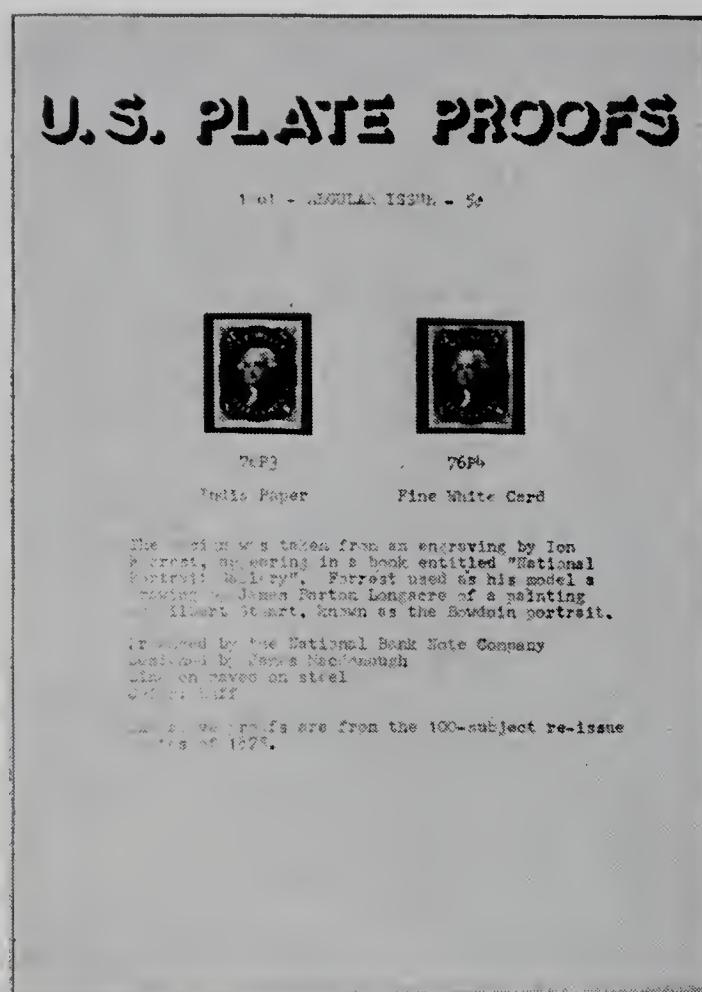
#### OTHER EVENTS

Beckman Instruments, Inc. of Fullerton, Cal., sponsors the Beckman Employee's Philatelic Society, which in turn stages an annual exhibition called Beckpex. At the 1972 show, *Clifford L. Cunningham*, EPS 1251, received a silver award for the exhibit described in JOURNAL No. 115.

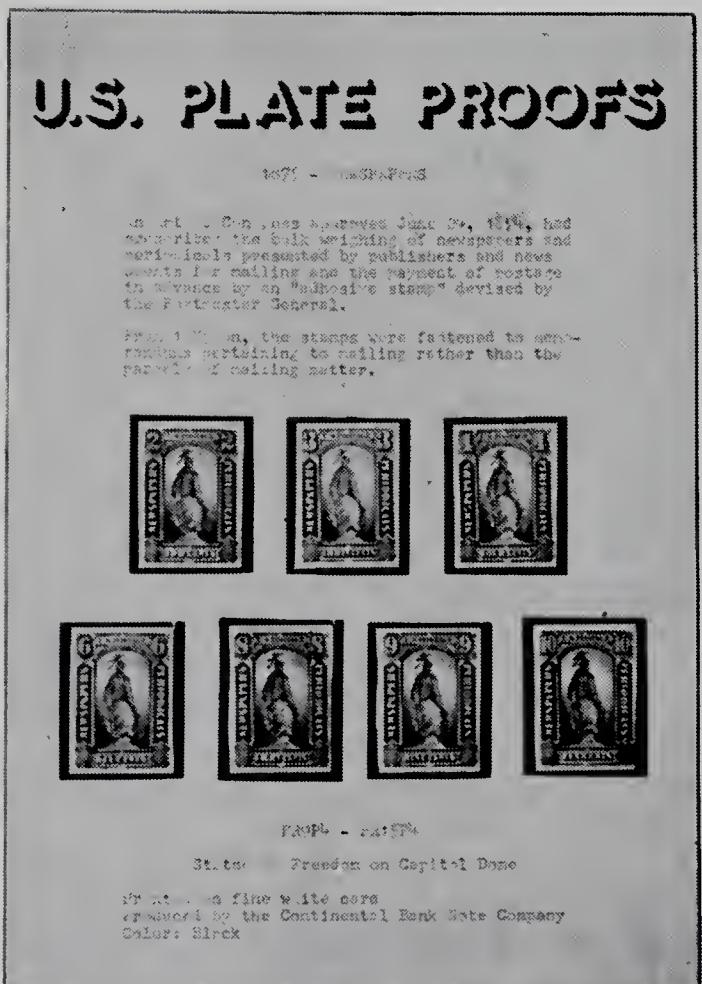
In that same issue, *James B. Gilmore* of Milwaukee, winner of one of our EPS certificates, detailed his exhibiting experiences. His comments about our specialty, expressed in a letter to the editor, bear repeating here:

"I only wish that I could express the genuine excitement I have when I work with my proofs. The quality of engraving and intense colors make every one of them an art masterpiece in miniature. This actually explains my original interest in proofs. I have always had an interest in art, particularly paintings; in fact, my other major collecting interest is the topical 'Paintings on Stamps.'

"My first proof was an India block of four of the 15c Columbian of 1893, and it was purchased because it depicted a painting. From the moment of its acquisition, I was hooked on proofs because now I actually owned a real piece of 'art.' Ownership of this particular piece imparted a feeling which none of my stamps could produce."



Also shown here are selected pages from Mr. Gilmore's display.



"You can just feel the human skill required to engrave and create these masterpieces; you can sense the values associated with such skill. Suddenly appreciation for the design and the item as an individual entity overwhelm you."

## Book of Kells on Irish Christmas Stamp

On Oct. 16, 1972 the Irish Post Office issued the second stamp in its Christmas series. The stamp features a reproduction of the Madonna and Child from the Book of Kells.

The Book of Kells is an early ninth century copy of the four gospels in Latin, and it is universally renowned for its monumental script and superb illumination. The original manuscript is on view to the public in the Library of Trinity College, Dublin. The reproduction featured on this stamp is a splendid example of the style of one of the finest artists who worked on the Book of Kells.

The reproduction of the Madonna and Child was adapted for use on the stamp by Patrick Scott, who also designed the Patriot Dead and the Olympic Council of Ireland stamps issued earlier in 1972.

## How to Win with Proofs (and Essays)

By William R. Weiss, Jr.

(Comments on this subject in JOURNALS 110 and 115 seem to have struck a responsive chord. The following thoughts were submitted by the winner of our 1972 Brazer award. *Ed.*)

I was extremely pleased to read in ESSAY-PROOF JOURNAL No. 115 of the exhibiting success of Mr. James B. Gilmore of Milwaukee, Wis. My pleasure was two-fold; first, I am happy that a member would respond to our Editor's request for such descriptions; and second, I have enjoyed a certain measure of success with my own exhibit "Essays and Proofs of the U.S. Issues of 1861-1867."

Mr. Gilmore's opinion that anyone can put together a successful exhibit of essays or proofs if they "show individual effort in putting it together," is basically, in my experience, an accurate statement. What Mr. Gilmore does not mention, and the basic reason for the results obtained by Mr. Bower's exhibiting effort, is the simple truth that a collection of essays and proofs is what we might term a "limited interest" area, or even better yet, a "limited knowledge" area.

Let me digress a bit at this point to the beginning of my own exhibiting experiences, and perhaps I can better explain my reasoning and the conclusion I have drawn in the above statement. I first began exhibiting in 1968, and at that time my specialty was the ever popular "Black Jack" stamp of 1863-67. After exhibiting at a few shows it became very apparent to me that most judges tend to favor exhibits of classic stamps and covers. This can be evidenced by the list of those collectors who are entered in the A.P.S. annual "Champion of Champions" exhibit. This year's competition was a good example with 14 out of the 16 collections being classic-cover oriented. Also, a list of the first four annual winners in this competition show that all were classic-cover collections, with the exception of the first winner, which was strictly stamps (U. S. revenues).

My point in calling the above facts to your attention is that when one wishes to enter an exhibit of just essays/proofs, he is first handicapped by the fact that there

is usually no special category just for him. He finds that he must compete against specialized collections of a certain area; for example, a collection of U. S. essays and proofs must compete against every other U. S. collection including the "glamorous" types of collections such as the Black Jacks, the issue of 1869, etc. It soon becomes apparent why the collection of essays and proofs, no matter how advanced it happens to be, must take lesser awards than the type of collection mentioned above. To be more specific, and to apply this theory to my own experience, when I exhibited four frames of Black Jacks in national competition (BALPEX-69), I was able to win a gold award in the U. S. class, even against some very advanced competition. My essay-proof collection, although continued with the same type of pages, printing, write-up, research, etc., has been able to do no better than silver in national competition—even though I now show selected pages amounting to seven frames: While I have also taken three grand awards, they were won at smaller local-type shows and therefore do not carry the prestige of national-show awards.

The theory has also been advanced to me that unfortunately most judges are not overly knowledgeable when it comes to essays and proofs. That is in no way meant to be derogatory to judges, for no person can pretend to know everything about stamps, or be expert in every area he is called upon to judge. I am merely pointing out that this is another way in which E-P exhibitors are handicapped.

The lesson to be gained from this discourse is that if an exhibitor of essays and proofs is willing to accept the limitations he will face in national competition based on the above opinions, he certainly *can* be successful if indeed he follows the basic practices of good, sound exhibiting. Under no circumstances should he conclude that he *can't* win, because there have been many great essay-proof collections,

most belonging to past and present members of this Society, who have reached the top of the exhibiting world, even when

confronted with stiff international competition. "If at first you don't succeed, try, try again."



## Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, NY 10456

### Members Admitted

1256	Jung, Paul T.	1264	Bish, William K.
1257	Duplex, James W.	1265	Guntermann, Karl
1258	Haug, Henry	1266	Faulhaber, Robert
1259	Warren, Dr. Daniel C.	1267	Weischedel, Ron.
1260	Rustad, Roland	1268	Salkind, Sol.
1261	Ilma, Viola	1269	Pardee, Howard C.
1262	Hoch, Alfred D.	1270	Hunter, Dr. Douglas
1263	Yohn, Chalmers M.	1271	Kapp, John T.

### Applications Received

1272	Bostwick, A. F., P. O. Box 867, Visalia, Calif. 93277 (Essays & Proofs of U. S., Prince Edward Island & El Salvador) by Kenneth Minuse
1273	Clark, Hugh M., P. O. Box 707, Silver Spring, Md. 20901 (Dealer) by Everett Lancaster
1274	Haldeman, Dr. John H., P. O. Box 676, Miami, Fla. 33132 (No Specialty) by Kenneth Minuse
1275	Forgue, Dennis, P. O. Box 750, Hillside, Ill. 60162 (Dealer, Numismatics) by Kenneth Minuse
1276	Logan, John Bruce, 801 West Lake Ave., Spring Lake, New Jersey 07762 (U. S.) by Kenneth Minuse

### Change of Address

1218	Benfield, William R., to 5286 Santa Monica, Memphis, Tenn. 38116
1229	Charlton, James E., to Box 9, Magnetawan, Ont., Canada
1250	Ripp, Michael H., to 2249 R. E. Blvd., New Orleans, La. 70122
C46	Duncan, Richard L., to 101 University Ave. (just change of street name)
1255	Kaufman, Lewis, to Box 67, Kiamesha Lake, New York 12751
1095	Bartlett, Bart. H., to 100 Culpeper Road, Richmond, Va. 23229
1214	Pevey, Berry W., Jr., to P. O. Box 36583, Los Angeles, Calif. 90036
1265	Guntermann, Karl, to 1711 Georgetown Drive, Champaign, Ill. 61820
1138	Cook, Robert R., to 82 High Street, Apt. 2D., Orange, New Jersey 07050

### Resignations

877	Norbeck, John	1194	Baron, John F.
1159	Waytt, Barney		

### Dropped from the Rolls

1231	Hamilton, Brian G.	1220	Fields, Jimmie
1204	Jorgensen, H. F.	1206	Wait, Robert G

### Reinstated

1137	Goldstein, Dr. Howard
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### Enumeration of Membership

Members reported in JOURNAL No. 115	311
Gains	17
Losses	7
Net membership in this JOURNAL No. 116	321
Applications Received	5
Non-member subscribers	26

## Twenty-ninth Annual Meeting of The Essay-Proof Society, 1972

President Jackson called the meeting to order at 8:00 P.M. September 13, 1972, at the Collectors Club New York, N. Y. At his direction, the Secretary read the Call for the Meeting.

After a few opening words the President appointed a Credentials Committee which reported a quorum existed, whereupon the meeting was declared open for business.

The Secretary was directed to read the minutes of the 1971 meeting. Upon motion duly made and carried, these minutes were accepted as reported in *THE ESSAY-PROOF JOURNAL*, Whole No. 113, page 38.

The President appointed a Nominating Committee, Julian Gros, Chairman, to nominate candidates for the expired terms on the Board of Directors.

The reports of the various Committees were read. Upon motion duly made and carried, these were accepted with thanks.

The Nominating Committee presented the following slate for the term expiring June 30, 1975: Ernest Wilkens, Ethel B. McCoy, Kenneth Minuse, and Albert Higgins.

After asking if there were any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for the nominees; thereupon they were declared elected to the Board of Directors for the term expiring June 30, 1975.

The meeting was then opened for new business. There was a very serious discussion about the lack of suitable articles for our *JOURNAL*; it is hoped this discussion will result in correcting this problem.

Some very interesting essays and proofs were displayed and discussed as reported elsewhere in this Annual Report.

KENNETH MINUSE, *Secretary*

### Report of the President

A big "Thank You" to all the officers and members who by their efforts made 1971-72 a very successful year. Not many members realize the number of hours spent for the Society each day by *Ken Minuse*, our Secretary. He is the workhorse of the organization. Thank you, Ken.

*Mrs. Rae Ehrenberg* has not done much traveling this year; consequently our treasury has grown. She also collects interest for us on much of our surplus. Thanks for a job well done. *Messrs. Morris, Wilkens and Stone* have worked hard preparing articles for the *JOURNAL*: thank you and thanks to all other contributors. We need more!

A "Thank You to *Falk Finkelburg* and *Rudolph Wunderlich* for their efforts with the U.S. Handbook.

Our Editor, *Barbara Mueller*, has had a particularly hard task because of the dearth of manuscripts for the *JOURNAL*. It keeps her hanging fire right up to the printer's deadline. Such loyalty is greatly appreciated. Won't you get in an article for our *JOURNAL* and make life more bearable for our Editor? Without articles for the *JOURNAL*, the Society has no excuse for existing. Thank you . . . we need your help!

GLENN E. JACKSON, *President*

### Report of the Secretary

It is with great pleasure that the Secretary can report the best year our Society has enjoyed in a long time.

As reflected on our balance sheet, gains were made in all our activities. Our membership stood at 325, and non-member subscriptions were 26. For these gains see our balance sheet under Back Sales of the *JOURNAL* and our *Catalog of the Essays & Proofs of British North America*.

The sales of our catalog were very good considering it covers a highly specialized field. The great increase of sales of back issues of our *JOURNAL* was due almost entirely to the fine job done by our Editor, *Barbara Mueller*, in again getting us so much fine publicity in the philatelic press.

We have the following members to thank for the increase in our membership:

Falk Finkelburg	4	Philip R. Rippner	1
Barbara Mueller	3	Lynne Warm	1
Ethel B. McCoy	2	Dr. Howard Friedman	1
Joseph D. Hahn	1	Secretary	21

It should be noted the greatest number of those reported for the Secretary were the results of unsolicited inquiries.

Most disappointing aspect of our activities is the small attendance at our regular monthly meetings held at the Collectors Club. There is so much wonderful material shown, explained and discussed each meeting that those who do attend keep gaining knowledge in our field of collecting.

The sales of back issues of our JOURNAL are increasing so rapidly that we urge members who need any to contact the Secretary as soon as possible to avoid disappointment. We have received quite a few orders which we were unable to fill as the issues were no longer available.

At this time, the Secretary wishes to again express his appreciation to Ernest C. Wilkens for the help he has given and continues to give me in carrying out my many duties, some of which would have had to be neglected but for him.

KENNETH MINUSE, *Secretary*

## Report of the Treasurer

BALANCE SHEET June 30, 1972

Current Funds:

Cash in Banks:

First National City Bank of New York	\$1,177.72		
The New York Bank for Savings	2,500.00		\$3,677.72
Fund. For the publishing of a handbook of the Essays & Proofs of U. S. Postage Stamps		1,000.00	
Total Assets			\$4,677.72
Fund. For the publishing of a handbook of the Essays & Proofs of U. S. Postage Stamps			\$1,000.00
(Rudolph Wunderlich Contribution)			
Surplus:			3,677.72
Total Surplus			\$4,677.72

### STATEMENT OF OPERATIONS For the Year ended June 30, 1972

Income:

Membership Dues (1971-1972)	\$3,032.50	
Membership Dues (1972-1973)	80.00	
Subscriptions	263.10	
Advertising	464.80	
Contributions	362.50	
Sales of Journals (Back numbers)	1,171.06	
Interest on Bank Deposits	126.93	
BNA Catalogue Sales	249.00	
Miscellaneous	10.15	
Total Income		\$5,760.04

Expenses:

Printing	\$3,442.32	
Photo-engraving	506.47	
Editor	600.00	
Postage	300.75	
Convention Expense & Miscellaneous	181.93	
BNA Catalogue Expense	130.36	
Total Expense		\$5,161.83
Gain from Operations		\$ 598.21

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS  
For the year ended June 30, 1972

## Current Funds:

Cash on Deposit—July 1, 1971	\$3,079.51
Receipts during the Current Year	5,760.04
	<hr/>
	\$8,839.55
Disbursements (as per Statement of Operations)	5,161.83
	<hr/>
Cash on Deposit—June 30, 1972	\$3,677.72

We again express our gratitude for the continued contributions from these loyal members who over the years have helped to keep our Society in a healthy financial condition:

## CONTRIBUTIONS 1971-1972

Rudolf G. Wunderlich	\$100.00	Ben Adams	5.00
Jack Taub	17.50	Adrien Boutillette	5.00
Walter A. McIntire	15.00	Fred Capossela	5.00
Thomas F. Morris	15.00	J. Leonard Diamond	5.00
Jack E. Molesworth	15.00	Herman Eisele	5.00
Fred P. Schueren	15.00	Falk Finkelburg	5.00
L. Gerald Firth	15.00	Vincent G. Greene	5.00
Albert P. Banham	10.00	Philip Little	5.00
Leslie Davenport	10.00	Ethel B. McCoy	5.00
Dean Erwin Griswold	10.00	Col. Robert H. Pratt	5.00
Julian F. Gros	10.00	Romeo J. Routtier	5.00
Herman Herst, Jr.	10.00	Merryl F. Sicharman	5.00
Lee Lozowick	10.00	C. Dewar Simons	5.00
Barbara Mueller	10.00	Clinton B. Vanderbilt	5.00
R. J. Plass	10.00		<hr/>
Austin M. Sheehan	10.00		\$362.50
Virgil L. Winkler	10.00		

Several times during the past 25 years various committees and members had attempted to secure tax deductions for donors, contributions, etc. made to our Society. All these attempts ended in frustration. Last year John D. Pope III, a long-time member and the attorney for our Society, offered to try to complete this task. The following is the result of his efforts:

CONTRIBUTIONS TO THE ESSAY-PROOF SOCIETY  
ARE TAX DEDUCTIBLE

Due solely to the effort and perseverance of Mr. Pope we have been granted tax-exemption under Section 501(c) (3) of the Internal Revenue Code. The Chief of the Ruling Section, Exempt Organizations Branch, IRS, says in part:

"Donors may deduct contributions to you as provided by Section 17170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift purposes under Sections 2055, 2106, and 2522 of the Code."

The Board of Directors desires to thank Mr. Pope for his untiring efforts in promoting the Society's interests and the final success he attained for the Society.

RAE D. EHRENBURG, *Treasurer*

## Report of the Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society, Inc. for the year ended June 30, 1972, and finds them, in our opinion, correctly maintained.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1972, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

## Report of the Finance Committee

The Treasurer's report informs us that the Society at present is in good financial condition. It is fortunate that contributions and sales of JOURNALS and B. N. A. catalog provided a profit of \$735.35; otherwise we would have sustained a loss of \$1,184.35. With continuing higher JOURNAL costs we must look for revenues from new members and sources indicated above. This is the only means for the Society to function, and I must give you the thoughts of the Finance Committee.

Unless there is a willingness on the part of the membership to provide the Editor with philatelic and numismatic articles, as pointed out in the September JOURNAL, I regret to state very frankly that there will be a total breakdown of the Society. This is a most serious situation and is no idle warning. Again it is pointed out most emphatically, and everyone should realize, that the JOURNAL is the only means of holding the Society together.

The Editor does not write most of the manuscripts, as some may think; she only edits them and carries through the many details entrusted her in putting the JOURNAL together and then passes it to the hands of the printer.

Again, we, the Committee, implore every member to give this important matter serious thought.

THOMAS F. MORRIS, *Chairman*

## Report of the Editor

In view of what has been published (and not published) this past year, especially Mr. Morris' plea and Mr. Stone's analysis in JOURNAL No. 115, I do not feel it necessary to elaborate on our condition, or should I say *plight*, in this report. Anything I could add would only be repetition of my past reports, which you may read if you wish to refresh your memories.

I am fast reaching the stage of despair because after a decade of editing very few seem to have taken my recommendations to heart. If it were not for our stalwarts, whom I need not name—they are so obvious—, there would be no JOURNAL and hence no Society.

I reiterate my offer made previously to Mr. Morris: If you believe that someone else has more to offer which will insure continuation of the JOURNAL in its present form, I would be happy to step aside in the best interests of the Society.

I would like to call your attention to some experimental changes in format in JOURNAL No. 115. Two of the articles are set in two-column format for variety and easier reading. A 30 pica (5 inch) line is almost too long for easy reading, especially where technical material is not involved. If we are able to continue publication, I will continue efforts to improve appearance and readability.

In the awards area, this past year certificates were given at NOPEX and MILCOPEX. The attached photocopies show press reports of these events as well as typical press releases which I sent out during the year. We should all be grateful to the press for their continued cooperation in publicizing our activities.

BARBARA R. MUELLER, *Editor*

## Report of Society Monthly Meetings

Meeting of September 13, 1972 (Annual Meeting)

Present were Mrs. Ehrenberg, Miss Ilma, and Mrs. McCoy; Messrs. Bagby, Bourtelle, Brandefine, Finkelburg, Gottlieb, Gros, Jackson, Minuse, Morris, Wilkens, and Wunderlich. Our guests were Mrs. Finkelburg and Mr. Holt.

*Daniel Bagby* displayed a variety of U. S. proofs, including an imprint block of ten of the 1-cent 1887 issue printed in a trial color—blue. He continued by showing a set of large die proofs of the 1895 issue of newspaper stamps. The 10-dollar denomination was shown with and without the plate number (#73). An attractive sample sheet, 8½ x 11½ inches in size, produced by the Continental Bank Note Company and dating from that company's first years of operation, concluded Mr. Bagby's display.

*Rudolph Wunderlich* showed proofs of the 1861-66 issue in all their many forms. Pages of the issued stamps and the 1875 reprints, all in enviable condition, were followed by the proofs in denominational order. The 1-cent, 1861, was particularly rich in material: included were a partially engraved model with hand-drawn corners; large die proofs of the two designs, and of trial colors; and various patents using the stamp, as the Bowlsby coupon and Francis starch paper essays. A very complete showing of the small die proofs of 1904 and 1915 for all denominations was especially noteworthy. Mr. Wunderlich then outlined his reconstruction of the use of the various dies in making the plates for the proofs and issued stamps.

## Unusual "Essays" Sold by Roger Koerber

Detroit is rapidly becoming an important philatelic market. One of its prominent auctioneers is Roger Koerber, who seems to find the odd and unusual. Many of the lots in his sale of May 19 and 20, 1972 fit this category. Among them were two so-called essays, one for the 10c 1847, the other for Confederate States No. 1, which brought \$450 and \$470 respectively. They are shown here; the descriptions read:

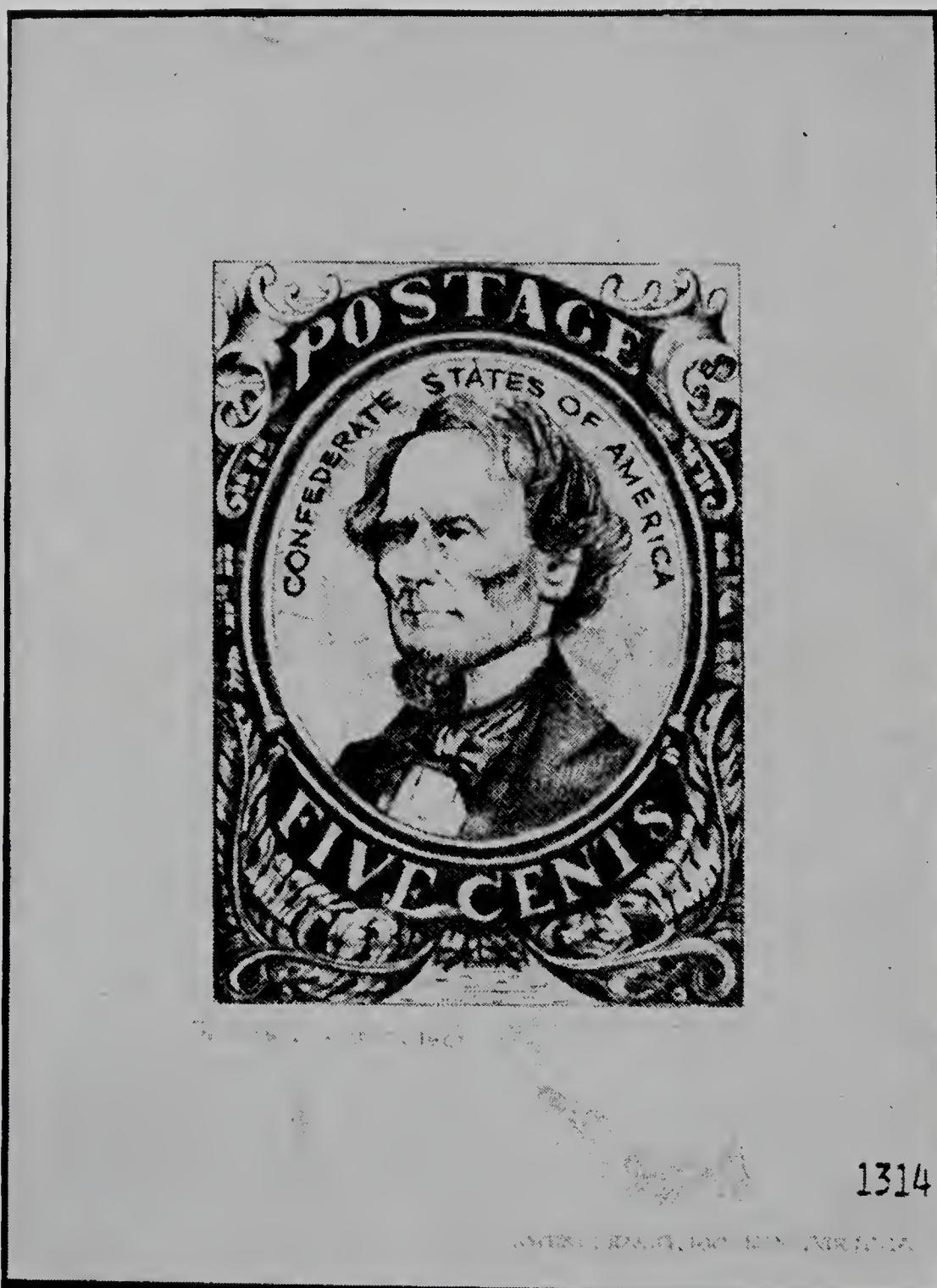
U. S. #2—An original artist's sketch or model in black pen and ink, highlighted w/red tint,  $5\frac{1}{2} \times 6\frac{1}{2}$ "; in pen on back "Design, Portrait, Frame, Lettering to be performed by Rawdon, Wright, Hatch and Edson," also "Engravers: Subdue Back-

ground, bring hair head and value forward—Redo. Primary colors; black & white (initialed) 1847"; signed by A. Diena; ex-Lichtenstein; ex-Burrus (autographed Maurice Burrus on back); ex-Baughman; few light creases and one minor break, but still in remarkable condition for its age and rarity, presumably unique and a showpiece for the finest collection.

Confederate States #1—An original artist's pencil sketch, head to left and differences in the frame, inscr: "Wilkinson, Sept. 1861" and "Hoyer & Ludwig, Richmond, Virginia"; on back "Drawing is acceptable but face head to left (initialed)"; the faintest age browning, in all respects fresh and vf, of great rarity, presumably unique, ex-Baughman.

The 1847, at least, is highly reminiscent of other so-called essays of European





classic stamps done in black ink, wash and red tint. It is extremely likely that these are latter-day productions made for philatelic purposes. Can anyone fill in the gaps in our knowledge?

At the same sale several lots of photographic essays of the 1920s and 30s brought the following realizations:

Brazer #537cE Jan 7, 1919 3c Morse essay by C. A. Huston, photographic model signed by the artist, vf 23.00

#551-73 The 1922 Definitive Series, 24 photographic models, rejected essays, designs submitted by J. S. Stevenson (13) and C. A. Huston (12), some autographed or initialed by the designer, a rare set, vf 120.00

#704-15 Washington Bicentennials, nine photographic models, rejected essays in the issued format, some quite close to the accepted designs, vf ECV 43.00

#704-15 As above, but a diff set of 16 photographic models rejected essays in lge horiz commem format, showing scenes of Washington's life, 1c to 25c, a handsome set, vf 115.00

#716, 718-19 1932 Olympics, twenty photographic models, rejected essays, designs submitted by C. A. Huston (10), V. S. McCloskey, Jr. (4), A. R. Meisner (4) and an unnamed Postmaster in Texas (2), a remarkable set, the "Last Word" for an outstanding Olympic collection, vf 102.50

#725 Daniel Webster, eight photographic models, rejected essays, designs by C. A. Huston (3), A. R. Meisner (3), and Victor S. McCloskey, Jr. (2) very fine 33.00

#727 Washington's Headquarters at Newburgh, four photographic models rejected essays, designs by C. A. Huston (2), V. S. McCloskey, Jr. and A. R. Meisner, very fine 11.50

#728-9 Chicago Century of Progress, seven photographic models, rejected essays all in 1c denomination, designs by V. S. McCloskey, Jr. (4), A. R. Meisner (1) and C. A. Huston (2), vf 33.00

#737-8 Whistler's Mother, 16 photographic models,



rejected essays, designs by A. R. Meisner (6) and Victor S. McCloskey, Jr. (10), each signed by the artists, very fine 42.00

#773 California Pacific Expo issue, five photographic models, rejected essays designs very close to the accepted one, a handsome set, vf 21.00  
A coll of 9 diff photographic models, rejected designs for U. S. commems as Susan Anthony, Pan-

ama Canal, Texas, etc, also the original photos of Charter Oak and Al Smith, plus the official invitation to the Al Smith stp's dedication ceremonies, very fine, 1935-45 37.00

#C20 Trans-Pacific issue, three photographic models, incl two rejected designs and the accepted design w/o denomination filled in, vf 68.00

## U. S. Envelope Essays at Auction

Overlooked in the regular auction reports was a considerable number of envelope essays and proofs sold by Robert A. Siegel on March 2, 1972, including original pencil drawings which went for \$180 each. The following listings are from the auctioneer's catalog:

3c Red on Buff, Complete Envelopes in Unissued Sizes (Thorp 5a-5d, 5f). Die 9, Diff. Sizes,	\$ 32.50
Knives, last creased at right, others Very Fine	
3c 1864 Nesbitt, Trial Color Proofs (Thorp 20a-20d, 20f, 20g, 20j, 20k). Eight Diff., Size 7,	60.00
Die 21, Knife 26, Very Fine	
30c Gray Lilac on Buff, Trial Color Proof (Thorp 29b). Complete Envelope, without "Specimen", Size 7, Knife 21, Very Fine	19.00
30c Black on Buff, Trial Color Proof (Thorp 29d). Complete Envelope, without "Specimen", Size 7, Knife 21, Very Fine	19.00
30c Yellow on Buff, Trial Color Proof (Thorp 29f). Complete Envelope, without "Specimen", Size 8, Knife 20, Very Fine	19.00
1c Black on Yellow Buff, Woodcut Essay (Thorp 30i). Cpl. Wrapper, Wmk. 1, Very Fine	6.50
3c Pink Leeds Patent Entire Essays, Three Entires, each with cut out 3c Pink (U34), showing proposed Varieties, each addressed but uncancelled and with explanation of the diff. types on each in ms. a Very Rare trio, Fine-Very Fine	125.00

## CENTENNIAL ISSUE

3c Vermilion on White, Die 71, Trial Color Proof (Thorp 91a). Cpl. Envelope, Size 3, Knife 41, Wmk. 3, Very Fine	62.50
3c Carmine on White, Die 71, Trial Color Proof (Thorp 91b). Complete Envelope, Size 3, Knife 41, Wmk. 3, Very Fine	70.00
3c Carmine on White, Die 71, Trial Color Proof (Thorp 91b). Cpl. Envelope, Size 3, Knife 41, Wmk. 3, Very Fine	42.50
3c Orange on White, Die 71, Trial Color Proof (Thorp 91c). Cpl. Envelope, Size 3, Knife 41, Wmk. 3, Very Fine	85.00
3c Blue on White, Die 71, Trial Color Proof (Thorp 91d). Cpl. Envelope, Size 3, Knife 41, Wmk. 3, Very Fine	70.00
3c Purple on White, Die 71, Trial Color Proof (Thorp 91e). Cpl. Envelope, Size 3, Knife 41, Wmk. 3, Very Fine	70.00
3c Carmine on White, Die 72, Trial Color Proof (Thorp 92b). Cpl. Envelope, Size 3, Knife 41, Wmk. 2, light toning, otherwise Very Fine	240.00
2c 1884 Issue, Bright Pink, Light Purple on White Trial Color Proofs (Thorp 96a, 96i). Complete Envelopes, Size 152x86mm, Thick Wove Paper, Unwmkd., Very Fine	12.00
30c Blue Gray on White, Amber, Trial Color Proofs (Thorp 106a, b, c, d). Complete Envelopes, Size 4½, Knife 49, Wmk. 7, Very Fine	17.00
1c-5c 1899 Essays (Thorp #118c, 119f, 122i). Complete Envelopes of first and last, 2/3 envelope of 2c, Very Fine	22.00
1c Franklin 1903 Envelope Stamp, Original Pencil Drawing, Oblong Diamond Shape, otherwise similar to Scott Ty. U85, Red ms. "X", "Should be 4c with length greater than height" in ms., Unique, Very Fine	180.00
1c Franklin 1903 Envelope Stamp, Original Pencil Drawing, Diamond Shape but otherwise similar to Scott Ty. U85, Red ms. "X", "If this is made longer than wide the dates can go in lengthwise", in ms., Unique, Very Fine	180.00
5c Lincoln 1903 Envelope Stamp, Original Pencil Drawing (As Scott Design U88) On 3x4 Card with Red ms. "X", "1st Model", "This Numeral 50K", "This Die would be improved by making the border narrower" and "See Suggestions for One Cent stamp apply to this", all in ms., Unique, Very Fine	180.00
2c Brown Red on White, Shallow Experimental Die Embossed Essay (Thorp 160a). Complete Envelopes, Size 13, Knife 83, Wmk. 15, V. F.	15.00
2c Sesquicentennial, Die 2, Air Mail Envelope Essay (Thorp 3618 var). Cpl. Envelope with Red & Blue Border and "Via Air Mail" at L. L., Size 5, Knife 81, Wmk. 27, faintly toned on R. border, otherwise Very Fine, Unlisted	10.00

## Alden &amp; Mowbray Ltd., Oxford Security Printers

Alden and Mowbray Ltd. is one of the newer names in British security printings, the firm having produced such issues as the 1971 Seychelles Christmas stamps. According to the Crown Agents, the Alden family has been printing in Oxford for about 150 years. The prosperity the business enjoyed in the years since World War II enabled it to build a new factory, into which it moved in 1965, and which is still one of the most modern printing establishments in the United Kingdom.

The main preoccupation of the Alden Press is the printing of scientific books and journals, set by 14 Monotype Keyboards in hot metal to print letterpress or convert to offset printing as well as the ancillary requirements for the completed article. Among the latter are the illustrating processes for precision color printing both letterpress and offset. Two-color offset machines are regarded as ideal for four to six-color printing where the run does not exceed a day's press work and allows closer adherence to color matching of the original than a larger multicolor machine might. The Plenum system for heating the factory includes automatically controlled humidification so that register problems due to dimensional instability of paper are much reduced.

A segregated area encloses all the machinery, etc., for security printing, where the installation of some very modern alarm apparatus augments the factory regulations during the production of this kind of work.

Two hundred and fifty employees serve Alden and Mowbray, and many are accommodated in the company's own houses.

# Report of Auction Sales of Essays and Proofs

Auction catalogs should illustrate all essays not illustrated in standard catalogs.

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

## H. R. Harmer, Inc., New York, N. Y. Sale of Feb. 15-18, 1972

### Canada

#### IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1927	1c-12c set, Confederation, pairs	141-45a	77.50
1927	1c-12c set, Confederation, blocks 4	141-45a	145.00
1927	5c-20c set, Historical, pairs	146-48a	60.00
1927	5c-20c set, Historical, blocks of 4	146-48a	115.00
1928-29	1c-\$1 set, Geo. V & Pictorials, blocks of 4	149-59a	625.00
1928-29	1c-\$1 set, Geo. V & Pictorials, blocks of 4	149-59a	650.00
1927	2c orange, Special Dely., pair	3Ea	35.00
1927	2c orange, Special Dely., block of 4	3Ea	65.00

### Newfoundland

1932-37	2c green, Geo. V, block of 4	186c	31.00
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## H. R. Harmer, Ltd., London, England. Sale of Feb. 28, 29 & Mar. 1, 1972

### Canada

#### IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1891	2c Map stamp, horiz. pair	85a	45.60
1931	10c green, Cartier, horiz. pair	190a	91.20

### Newfoundland

1911	10c purple-black, Paper Mills horiz. pair	97a	93.60
1923-24	2c carmine, South West Arm, horiz. pair	146a	38.40
1932	3c orange, Queen Mary, horiz. pair	187a	21.60
1932	5c maroon, Caribou, horiz. pair	190a	24.00
1932-38	2c green, King George V, horiz. pair	186a	14.40
1932-38	5c violet-brown, Caribou die I horiz. pair	191a	19.20
1933	24c maroon horiz. pair	224a	36.00

## H. R. Harmer, Inc., New York, N. Y. Sale of Mar. 14-17, 1972

### Canada

1859	5c red, plate proof on India, block of 4	15P3	80.00
1897-98	1/2c-8c plate proofs on card, horiz. pairs	66-72P4	115.00

#### IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1924	1c-3c set, King George V, horiz. pairs	136-38a	18.00
1924	1c-3c set, King George V, blocks of 4	136-38a	50.00

## Newfoundland

1937	3c orange-brown, Map of Nfld., block of 4	234a	60.00
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**Vahan Mozian, New York, N. Y. Sale of March 22, 1972**

## Canada

## IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1870-89	1/2c black, Queen's Head, horiz. pair	34a	140.00
1870-89	1/2c black, Queen's Head, vert. pair	34a	90.00
1870-89	1c yellow, Queen's Head, horiz. pair	35b	95.00
1870-89	2c green, Queen's Head, horiz. pair	36a	85.00
1870-89	2c green, Queen's Head, horiz. pair	36a	90.00
1888-93	6c red-brown, Queen's Head, vert. block of 4	43b	110.00
1888-93	8c blue-gray, Queen's Head, horiz. pair	44d	120.00
1888-93	10c brown-red, Queen's Head, horiz. pair	45c	130.00

**Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Mar. 28, 1972**

## Canada

1953	50c green, large die proof (88 x 66mm)	334P1	135.00
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## Newfoundland

1910	2c carmine, on thick gummed paper	88P5	25.00
1910	3c brown-olive on thick gummed paper	89P5	24.00
1910	4c dull violet on thick gummed paper	90P5	25.00
1910	8c pale brown on thick gummed paper	93P5	29.00

## IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1910	12c lilac-brown, King Edward VII, pair	96a	50.00
1923-24	1c gray-green, Twin Hills, pair	131a	42.00

**H. R. Harmer, Ltd., London, England. Sale of April 10-12, 1972**

## Canada

## IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1908	1/2c-20c set, Quebec Tercentenary, blocks of 4	96-103a	624.00
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**H. R. Harmer, Inc., New York, N. Y. Sale of April 11-13, 1972**

## Canada

## IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1927	1c-12c set, Confederation, horiz. pairs	141-45a	70.00
1927	1c-12c set, same as last, but blocks of 4	141-45a	135.00
1927	5c-20c set, Historical Issue, horiz. pairs	146-48a	55.00
1927	5c-20c set, same as last, but blocks of 4	146-48a	125.00
1928-29	1c-\$1 set, Parliament Issue, pairs	149-59	310.00
1928-29	1c-\$1 same as last, but blocks of 4	149-59	525.00
1927	30c orange, Special Delivery, vert. pair	E3a	30.00
1927	30c orange, same as last, but block of 4	E3a	70.00

## New Brunswick

1860	5c brown Connell plate essay on India perforated and gummed, mounted	5E-A	40.00
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**J. N. Sissons Ltd., Toronto, Canada. Sale of April 19, 1972**

## Canada

## IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1924	1c-3c set, King George V, blocks of 4	136-38a	70.00
1930-31	12c-\$1 set, Pictorials, pairs	174-77a	330.00
	12c-\$1 set, Pictorials, blocks of 4	174-77a	550.00

1931	10c dark green, Cartier, pair . . . . .	190a	80.00
	10c dark green, Cartier, block of 4 . . . . .	190a	150.00
1933	5c dark blue, U. P. U., pair . . . . .	202a	140.00
	5c dark blue, U. P. U., block of 4 . . . . .	202a	220.00
	5c dark blue, Royal William, pair . . . . .	204a	140.00
	5c dark blue, Royal William, block of 4 . . . . .	204a	250.00
1934	3c blue, Cartier, pair . . . . .	208a	135.00
	3c blue, Cartier, block of 4, . . . . .	208a	220.00
	2c red-brown, New Brunswick, block of 4 . . . . .	210a	250.00
1935	1c-13c set, Silver Jubilees, pairs . . . . .	211-16a	310.00
	1c-13c set, Silver Jubilees, blocks of 4 . . . . .	211-16a	550.00
	1c-\$1 set, Geo. V & pictorials, pairs . . . . .	217-27a	475.00
	1c-\$1 set, Geo. V & pictorials, blocks of 4 . . . . .	217-27a	800.00
1937	1c-8c, King Geo. VI, pairs . . . . .	231-36a	210.00
	1c-8c, King Geo. VI, blocks of 4 . . . . .	231-36a	400.00

## SPECIAL DELIVERY

1938	20c dark carmine, Coat of Arms, pair . . . . .	E8a	110.00
	20c dark carmine, Coat of Arms, block of 4 . . . . .	E8a	200.00

## WAR TAX

1915-16	2c+1c brown, Die I, block of 4 . . . . .	MR4b	45.00
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## Newfoundland

1919	1c-36c set, Caribou, pairs . . . . .	115-26a	675.00
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## New Brunswick

1860	5c brown, plate essay on India, pair . . . . .	5E	45.00
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**J. N. Sissons, Ltd., Toronto, Canada. Sale of April 19, 1972**

## Canada

## IMPERFORATES ON STAMP PAPER IN COLOR OF ISSUE

1928	5c brown-olive, Allegory of Flight, pair . . . . .	C1a	75.00
	5c brown-olive, Allegory of Flight, block of 4 . . . . .	C1a	155.00
1938	6c blue, Boat, pair . . . . .	C6a	175.00
	6c blue, Steamer & Seaplane, block of 4 . . . . .	C6a	310.00
1942-43	6c deep blue, Planes & Student Flyers, block of 4 . . . . .	C7a	
	7c deep blue, Planes & Student Flyers, block of 4 . . . . .	C8a	
		sold as one lot	575.00
1851	12p black, plate proof on India on card with vert. "specimen" in red . . . . .	3P3S	240.00

## United States

## By Falk Finkelburg

**Vahan Mozian, Inc., New York, N. Y. Sale of March 21-23, 1972**

**Figures in parenthesis ( ) are Scott's Specialized Catalog prices**

## Essays

1869	1c bright orange, imperf. essay . . . . .	(Brazer) 112E-Db	13.00
	another, same as above . . . . .	(Brazer) 112E-Db	17.00
	1c, 2c, 3c, 12c perforated essays . . . .	(Brazer) 112, 113, 114, 117E	30.00
	3c green & dull red essay . . . . .	(Brazer) 114E-ch	13.00
	5c red-brown, imperf. essay . . . . .	(Brazer) 115aE-fc	25.00

## Proofs

1861-62	10c green, plate proof on India Horizontal Pair . . . .	68P3	( 11.00 )	21.00
1890-93	1c-90c complete set of card proofs . . . .	219-229P4	( 54.50 )	52.50

**Vahan Mozian, Inc., New York, N. Y. Sale of April 26, 1972**

## Proofs

1887	3c green, trial color large die proof with inscription . . . .	214TC1	
		(175.00)	160.00

1879	10c dark brown, large die proof, Postage Due .....	J5P1	45.00
	30c dark brown, large die proof, Postage Due .....	J6P1	45.00
	50c dark brown, large die proof, Postage Due .....	J7P1	45.00
	Sanitary Fair, Great Central Fair, Phila, Pa., Trial color die proof orange on green without value .....	WV-G1	24.00
	10c, 30c in se-tenant pair, Sanitary Fair .....	WV-G1, G3	38.00
	20c Four trial plate proofs, Sanitary Fair .....	WV-G2	21.00
1875	3c-30c plate proofs on card .....	41-42, 44-46P4 (48.00)	40.00

**Robert A. Siegel, New York, N. Y. Sale of June 14, 1972****Essays**

1898	1c-\$2 Trans.-Miss. large die essays, die sunk on card 8" x 6" with presentation wrapper .....	(Brazer) 285-293E	625.00
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**Proofs**

1847	5c brown, large die proof on yellowish bond with cross hatching 1P1b (150.00)	130.00
	5c brown, plate proof on India with Specimen overprint 1P3S (65.00)	67.50
	10c green, trial color large die proof on bond paper with cross hatching .....	2P1a (190.00)
	10c black, large die proof on yellow bond paper with cross hatching .....	2P1b (125.00)
1875	5c, 10c reproductions, plate proofs on card ....3P,4P4 ( 70.00)	65.00
1851	10c green, type V plate proof on India on card ....35P3 (115.00)	120.00
1861	1c-90c complete set "First Designs" plate proofs on India mounted on card .....	550.00
1869	10c yellow, plate proofs on India, block of 4 ....116P3 ( 55.00)	50.00
1883	2c red-brown, plate proofs on India block of 4 with B Plate 470 210P3 ( 75.00)	60.00
1907	1c-5c complete set, small die proofs on gray card from the Roosevelt album .....	328-330P2 (975.00)
		850.00

**W. T. Pollitz, Boston, Mass. Sale of June 3, 1972****British North America****By Kenneth Minuse****Essays****Canada**

1870-89	3c red, engraved plate essay on India .....	37E-A	23.00
1865-94	2c black, large die essay on India on card .....	24E-Ab	155.00
1865-94	5c black, large die essay on India on card .....	25E-Ab	155.00

**Prince Edward Island**

1872	3c green, engraved plate essay on soft wove paper, perf. 12 13E-Ab	32.00
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**Proofs**

1868-70	½c black, plate proof on card .....	21P4	40.00
	15c purple, trial color plate proof on card .....	29TC4	44.00
1912-25	5c dark blue, large die proof on India with pin perf. "Specimen" .....	111SP1	180.00
1897	1c-60c set plate proofs on white wove paper .....	61-74P5	230.00
1898	10c "Special Delivery" large die proof, die sunk on card, with die No. and card dated 7th. April 1909 .....	E1P1b	210.00

**New Brunswick**

1879?	1c black, small die proof on white wove paper (Goodall) with 130 at top .....	6Pg2	50.00
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**Newfoundland**

1857	1p black, trial color plate proof on thick card .....	1TC4	21.00
	5p black, trial color plate proof on thick card horiz. pair	5TC4	42.00

**20th Century Printings**

1919	1p-1sh blue, set on yellowish toned paper .....	1P10B-9P10B	82.50
1902	1p-1sh black, set on yellowish toned paper .....	1P10B-9P10B	85.00

**Nova Scotia**

1860-63	12 1/4c black, small die proof on India with imprint at bottom	13P2	52.00
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**J. N. Sissons Ltd., Toronto, Canada. Sale of June 21-22, 1972****Canada****Proofs**

1851	6p brown, trial color plate proofs on India, vert. Pair .....	2TC3	45.00
1879?	12 1/2c greenish-blue, trial color small die proof (Goodall) on wove paper .....	18gTC2	240.00
1869?	1c black, plate proofs on wove paper, complete sheet of 100 with full imprints, defaced with wide vert. lines .....	35P9	1100.00

**Imperforates on Stamp Paper in Color of issue**

1898-1902	1/2c black, "Queen Victoria" pair .....	74a	70.00
1928-29	1c-\$1 complete set pairs .....	149-159a	440.00
1931	10c dark green, "Cartier" pair .....	190a	85.00
1934	3c blue, "Cartier" pair .....	208a	130.00
1935	1c-13c complete set pairs .....	211-216a	290.00
1916	2c+1c brown. War Tax, die I, block of 4 .....	MR4b	45.00

**Newfoundland****Essays**

1932	\$1 blue, Wayzata essay, 2 sheets of 20 each .....		35.00
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**Imperforates on Stamp Paper in Color of Issue**

1919	1c-36c complete set "Caribou" pairs .....	115-26a	650.00
1937	48c red-brown, "Fishing Fleet" pair .....	199a	35.00

**Nova Scotia****Proofs**

1860-63	1c-12 1/2c complete set of plate proofs on India .....	8-13P3	55.00
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**H. R. Harmer Ltd., London, England. Sale of June 5-8, 1972****Vancouver Island**

1865	5c black, trial color large die proof on glazed card, marked "AFTER HARDENING AND BEFORE STRIKING," initialled "RR," dated Mar. 20, 1864 .....	3TC1	528.00
	10c black, trial color large die proof on glazed card, marked "AFTER HARDENING AND BEFORE STRIKING," initialled "AMD," dated Mar. 17, 1865 .....	4TC1	528.00

**H. R. Harmer, Ltd., London, England. Sale of July 3, 4, 1972****Essays**

6p blue, Bradbury, Wilkinson & Co. plate essay "Viking Head", horiz. pair .....	E-Ca	76.80
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**Newfoundland****Imperforates on Stamp Paper in Color of Issue**

1933	2c green, "Campton Castle", block of 14 .....	213a	57.60
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**H. R. Harmer, Inc., New York, N. Y. Sale of July 18-20, 1972**

## Canada

## Essays

	Bradbury, Wilkinson & Co.			
	1p brown, Colony of Canada plate essay .....	E-Aa	72.50	
	1p green, Colony of Canada plate essay .....	E-Aa	130.00	
	1p reddish-brown, Victoria Head plate essay .....	E-Ba	72.50	
	1p dark violet, Victoria Head plate essay .....	E-Ba	70.00	
	1p grayish-green, Victoria Head plate essay .....	E-Ba	42.50	
	1p light blue, Victoria Head plate essay .....	E-Ba	72.50	
	1p black, Victoria Head plate essay on white card (.008")			
	thick .....	E-Ba	62.50	
	6p dark blue, Viking Head plate essay .....	E-Ca	75.00	
	6p dark violet, Viking Head plate essay .....	E-Ca	77.50	
	6p black, Viking Head plate essay .....	E-Ca	67.50	
1868-79	3c dark green with solid green border National Bank Note Co.			
	die essay (56x63) .....	25E-Ac	165.00	
1897-98	15c carmine, unissued value, die essay on wove .....	E-1	105.00	
	15c greenish-gray unissued value, die essay on card .....	E-2f	67.50	
	50c olive-green, unissued value, die essay on card .....	E-3a	77.50	
1898-1902	1c carmine plate essay on wove, horiz. pair .....	89E-Ag	40.00	
	1c dark gray plate essay on wove, horiz. pair .....	89E-Ag	45.00	

## Proofs

1857	½p deep yellow-orange, trial color plate proof on India .....	8TC3	22.00
	7½p pale yellow, trial color plate proof on India .....	9TC3	45.00
1897	\$3 yellow-brown, plate proof on card .....	64P4	37.50
1897-98	½-10c complete set plate proofs on card .....	66-73P4	115.00
1937	3c carmine, large die proof, sunk on card (118x105) .....	237P1	155.00
1938	\$1 blue, large die proof, sunk on card (114x100) signed by P.		
	Dawson, engraver .....	345P1	170.00

## Newfoundland

1911	1c-15c black, complete set trial color plate proofs on card	104-114TC4	90.00
1923-24	6c gray-blue, trial color plate proofs a pair .....	136TC5	30.00

## Fading Proofs Concern Canadians

Kenneth Minuse has called attention to an item in Lorne Wm. Bentham's regular "Canadian News and Comment" column in *Western Stamp Collector* of June 15, 1971, regarding the display of Canadian proofs. It reads:

Canada's postal administration will no longer exhibit die and color proofs of its stamp issues at stamp shows. This decision was reached on the recommendation of its auditors who are very concerned about the decreasing value of the proofs because of fading colors through continual display at stamp shows in the U. S. and Canada as well as Postal Headquarters here in Ottawa.

The recent two-day show of the RA stamp Club in Ottawa was scheduled to feature a number of frames of color and die proofs of some of Canada's modern commemoratives, but at the last minute there was an order from the Postmaster General that all die and color proofs were to be kept in a vault, and there would be

no more showings. The Department will produce facsimiles of color and die proofs for exhibit at stamp shows.

## Woman Designs Woman's Stamp

The 7c stamp marking the 50th anniversary of the foundation of the Country Women's Association in Australia issued April 18, 1972, was designed by Mrs. Val Mason of Melbourne. Her husband, John Mason, is also a stamp designer. Her design shows a woman's head on a gold-framed cameo brooch, emphasizing the femininity of a movement renowned for its varied activities and welfare work among the women and children of rural communities. The stamp was printed by photogravure.

# Photogravure Printing in Australia

(The following is taken from the Australian Post Office's excellent publication *Philatelic Bulletin*, issues of February and April 1970.)

Since 1962 the multicolor photogravure process has been employed at the Note Printing Branch, Reserve Bank of Australia, Melbourne, for the production of a number of stamps, most for the Australian Post Office, some for the Department of External Territories for use in various Territories under its control, and for the New Zealand, Republic of Nauru and Western Samoan administrations. These stamps have proved of interest to a large body of collectors, and this article is intended to describe the various stages of the process and to touch associated aspects of philatelic significance. Like printing from engraved dies, photogravure is essentially recess printing in that the image area is sunken below the nonimage area; however, the methods used in producing the printing instruments for the two processes are quite dissimilar.

## DESIGNS

The first necessary ingredient for any stamp is the design, duly approved by the competent authority. The first few photogravure designs handled by the Australian Post Office and the Note Printing Branch were prepared in various sizes, although always exactly proportional to the intended stamp size, of course. Subsequently, to facilitate photographic processes, it has been found desirable to standardize upon artwork exactly six times (linear) the size of the printed surface of the intended stamp.

So far, stamps have been issued in several sizes from the Note Printing Branch: 17.25 mm x 21.05 mm, 22 mm x 27 mm, 22 mm x 34.5 mm, and 47 mm x 34.5 mm (design sizes exclusive of perforations). The first is exemplified by the coil stamps, the second by the Primary Industries stamps, the third by the I.L.O. stamp, and the last by the Moon Flight stamps. The original design is required to be drawn by the artist in the colors selected by him so that the form and appearance of the proposed stamp can be fully visualized. All gravure designs, following their acceptance by the Australian Postmaster-General or other appropriate authority have then to be carefully studied from the viewpoint of practicability of printing, taking into account the inherent strengths and weaknesses of the process.

## TECHNICAL REQUIREMENTS FOR DESIGNS

Highly-trained technicians of the Branch carry out the analysis. Sometimes at this stage it is found that some strengthening of parts of the design is required so that losses in photography and etching can be compensated for; or perhaps heavy tones might need to be lightened a little.

Like most stamp printing establishments, the Note Printing Branch has a staff of capable artists, who have prepared a number of photogravure designs. However, the Australian Post Office's more usual practice is to commission, on the advice of its Stamp Advisory Committee, freelance designers or artists working in the commercial or academic art fields (i.e. non-Departmental artists) for specific stamp projects.

At the analysis stage, the responsible artist usually consults with the printing technicians, and after this preliminary conference he then prepares separation drawings incorporating the points brought out in discussion.

The first gravure designs were separated photographically, from the original color sketches, but it was found in most instances that a lot of re-touching of negatives was necessary, and also that photographic separations did not provide any margin for register variations, thus leaving undesirable white hairlines if colors did not impinge upon each

other exactly. Now, except in a very few special cases, all designs are separated into four working drawings.

As the Chambon press has four printing heads, up to four basic colors may be used in stamp designs prepared for it. Although the artist can use only four colors on his palette, he may combine these, of course, if the design concept calls for other shades; red plus yellow gives orange, blue plus yellow gives green, and so on—there can thus be more than four apparent colors in the finished stamp. Conversely, in some designs fewer than four colors are used, and occasionally one color may be split over two printing heads, to give the optimum range of tones. An example of this latter type is the 5d Churchill stamp, which had only three apparent colors: blue, for the background; grey, for "AUSTRALIA," and black, for the head. Actually, however, the head was printed from two separate cylinders, one of which carried the very light tones of black forming the flesh shadings, and the other carried the middle range and full-weight black picking out the features and the shoulders. Similarly, the 30c Waratah stamp was printed from cylinders carrying the colors brown, green and two reds, to cover the very wide range of subtle tones in the flower.

Irrespective of the colors of the stamp, the separation drawings are always done in black and shades of grey, for optimum photographic reproduction, on white board or transparent plastic overlays, according to circumstances. When the drawings (or photographic negatives made from the drawings) are superimposed one above the other in the sequence which will be followed in printing, the various parts of the design must fit precisely, to achieve the exact register necessary in multicolor printing. The printing sequence is usually lightest color first and darkest color last, to enable the darker inks to overprint on the lighter inks. Consequently, in preparing separation drawings, the artist must keep in mind the order in which the colors will be printed, and wherever necessary, he must make his darker tones fractionally larger than the lighter colors behind or around them, so that there will be a very slight overlap of the darker ink in the printing, and any "float" in register will be compensated for in the drawings.

In some instances the separation drawings are the work of the artist responsible for the original color design; in other cases, the services of a different artist, skilled in this type of work, may be utilized for the separations.

The technical stages which follow the preparation of separation drawings have as their collective aim the production of multiples of the appropriate parts of the design on the respective printing cylinders.

#### PHOTOGRAPHY AND TISSUE

At this stage, the project passes from the artist to the technicians. In the first step, the drawing for each separate color is photographed onto clear glass. This glass negative, retouched if necessary, is placed in a photo-composing machine—the "step and repeat" camera—which is adjusted so that the design is photographically transferred at stamp size to a positive the required number of times, i.e., 100 images in two panes of 50.

On the positive, design components which appear on the color sketch as full-weight colors are completely black, the areas with no color are transparent, and intermediate shades are greys, lighter or darker according to the tones on the separation drawings.

Meanwhile, a sheet of carbon tissue, which is a paper coated with gelatine made light-sensitive with potassium dichromate, is placed in contact with and behind a photogravure screen, and exposed to a strong light. The screen consists of transparent lines separating opaque squares. Light passes through the lines, hardening the gelatine behind the lines and making it insoluble in acid. The gelatine under the opaque square is quite unaffected.

The screen used at the Note Printing Branch has 250 lines to the linear inch, so that a printed stamp surface of one square inch contains 62,500 small squares or cells.

Incidentally, all gravure printings from the Note Printing Branch have used this size screen, although some reports in the philatelic press have postulated screens of other sizes.

Having been thus prepared to the point where it has a "grid" of acid-sensitive squares separated by hardened lines, the carbon tissue is now ready to take the actual printing image. The gravure screen is removed, and the multi-subject positive is positioned in front of and contacting the carbon tissue, which is again exposed to light.

The light comes through the positive in varying strengths—strong light passes through the transparent (no color) areas, lesser amounts through the greys (middle tones) and no light at all through the blacks (which represent full color on the design).

The gelatine is thus hardened and rendered acid-insoluble in varying degrees corresponding to the tones of the artwork.

A tissue is prepared in this manner for each of the separation drawings. Register marks, which sometimes show on the printed sheets, are inserted as guides to accuracy in subsequent steps.

The position now reached is that the design has been reproduced on the tissue, on which the gelatine coating has been affected in varying degrees and to varying depths. The full color portions of the design are represented on the tissue by cells which were protected from the light, and are therefore still soluble in acid; the parts with no color received a lot of light and became completely acid resistant; and the greys of the separations produced cells which are partially acid resistant.

(To be continued)

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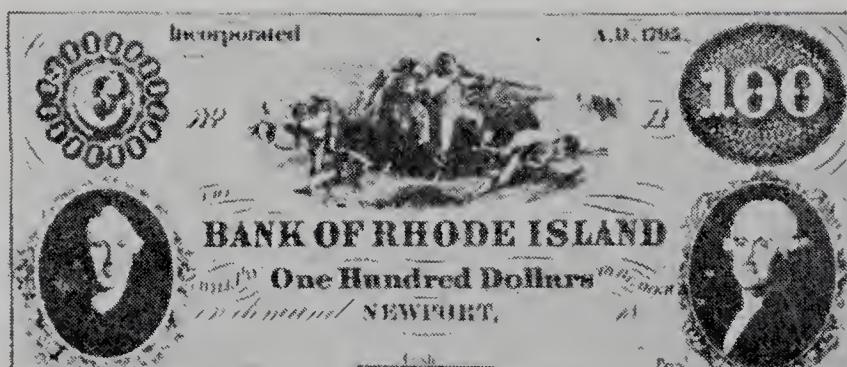
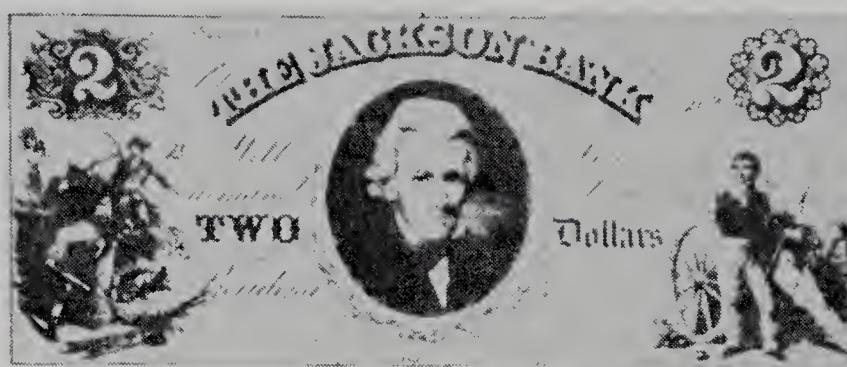
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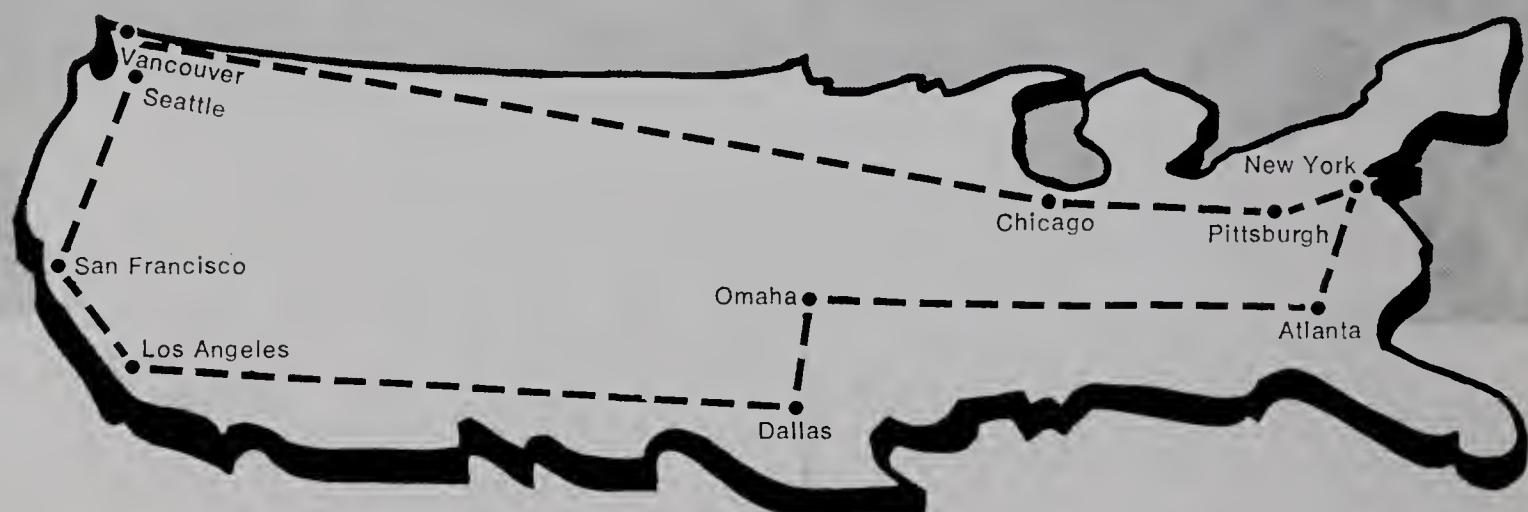
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